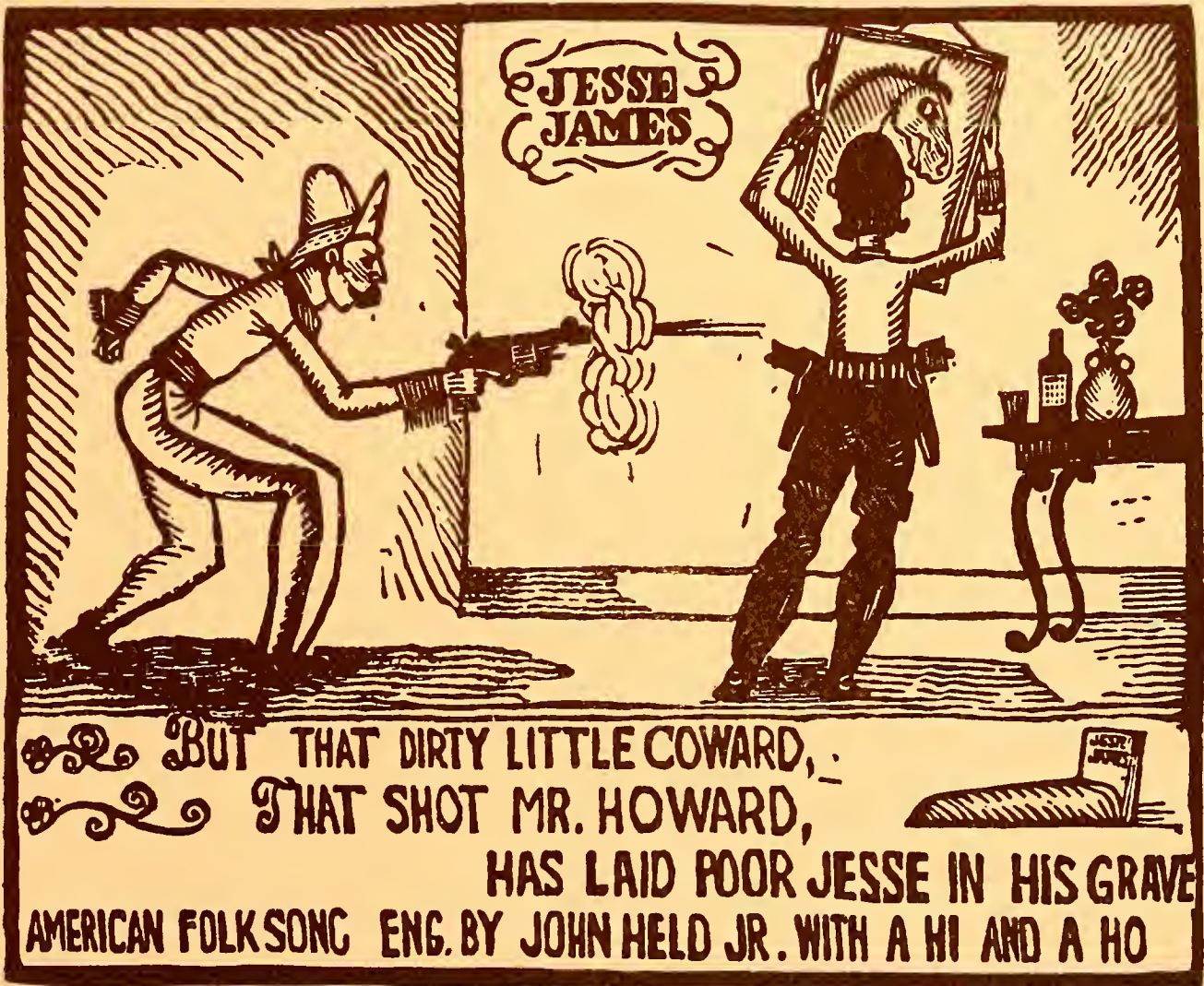


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THE JEMF

The John Edwards Memorial Foundation is an archive and research center located in the Folklore and Mythology Center of the University of California at Los Angeles. It is chart-ered as an educational non-profit corporation, supported by gifts and contributions.

The purpose of the JEMF is to further the serious study and public recognition of those forms of American folk music disseminated by commercial media such as print, sound recordings, films, radio and television. These forms include the music referred to as *cowboy, western, country & western, old time, hillbilly, bluegrass, mountain, country, cajun, sacred, gospel, race, blues, rhythm and blues, soul, and folk rock.*

The foundation works toward this goal by:

gathering and cataloguing phonograph records, sheet music, song books, photographs, biographical and discographical information, and scholarly works, as well as related artifacts;

compiling, publishing and distributing bibliographical, biograph-ical, discographical, and historical data;

reprinting, with permission, pertinent articles originally appearing in books and journals;

and reissuing historically significant out-of-print sound recordings.

The *Friends of the JEMF* was organized as a voluntary non-profit association to enable individuals to support the Foundation's work. Gifts and contributions to the JEMF qualify as tax deductions.

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LETTERS

Sir:

Timothy Charles Lloyd's "Early Folk Festivals in America: An Introduction and Bibliography" which appeared in your summer 1978 issue is an interesting and informative work on the beginnings of the folk festival movement in America. However, I want to add to it by pointing out that Bascom Lamar Lunsford organized a folk festival in Asheville, North Carolina, in 1928. Lunsford's program was actually part of the Rhododendron Festival in Asheville, an event conceived by the Chamber of Commerce and supported by numerous civic groups in the city. Lunsford was asked to assemble a group of musicians and dancers to perform in addition to various other events such as the crowning of a Rhododendron king and queen, a pageant, water sports, a Rhododendron ball and parades.

Lunsford's program was scheduled each evening in Pack Square in the center of Asheville at 6:30, preceding other events. An Asheville *Citizen* story of June 6 announced that "The mountain folk song and dance festival...and the Rhododendron Pageant...this evening will be the major features of the Rhododendron Festival today." It further stated "Five dancing clubs from Western North Carolina will compete on a platform on the Square. There will be \$100.00 in prizes awarded the dancing club winners and \$100.00 for the winners in string bands. Old fashioned songs and dances of the mountains will be given in the program..."

The folk festival portion was so popular that it was included in the 1929 Rhododendron Festival and moved to McCormick Field, a larger area, and by 1930 it was a separate event, held after the Rhododendron Festival. A newspaper story predicted that more than 200 dancers and musicians would take part in the 1929 festival.

The Rhododendron Festival continued for several years but was eventually discontinued. Lunsford's Mountain Dance and Folk Festival, on the other hand, continued to grow through the years. An Asheville *Citizen* headline of July 11, 1937, proclaimed that "more than 500 will take part" in the tenth annual Mountain Dance and Folk Festival. The story went on to comment that it had attracted national attention. "Visitors and students of folklore from all parts of the nation are expected to attend again this year." The Mountain Dance and Folk Festival has continued to the present, never missing a year. So far as I can determine, this was the first such event that was called a folk festival in America.

Sarah Gertrude Knott attended the 1933 Mountain Dance and Folk Festival, and started the National Folk Festival the following year. She stated to me that she could never have started the National Folk Festival without Lunsford's help. He went to St. Louis a few weeks before the opening of the National Folk Festival to help Miss Knott with the organization of the Festival and

in stirring up interest. Lunsford was called upon to help at other National Folk Festivals, and he was also invited to organize festivals at various other locations, such as in Raleigh, North Carolina; Virginia Beach, Virginia, and Renfro Valley, Kentucky.

Lunsford attempted to bring the best musicians and dancers from the mountains to his festival stage in order to show off what he considered to be a priceless and endangered heritage. In order to do this, he abandoned, for the most part, a law practice and spent most of his time scouring the mountains for talent, giving concerts, and helping others to promote traditional culture. He had a tremendous influence on his region and to a lesser degree on his country. His festival was widely imitated.

--Loyal Jones
Berea College Appalachian Center
Berea, KY

L

Sir:

Really, I don't want to seem petty, but now that I've gotten around to reading Frances Farrell's piece about women in country music (*JEMFQ* #48, p. 161), I can't let one error of fact slide by without comment, although nobody else has seen fit to mention it in these letters to the editor subsequently. Like mainly, the listing of Bea Lilly as a woman singer would surely be a surprise to the guitar-playing half of the Lilly Brothers.

Aside from embarrassing the editor who missed it, such a howler comes as yet another (and unwelcome) case of ideology before information. Beyond that, I am sad to see one example of the unjustified neglect which the Lilly Brothers suffer from people who surely ought to know better.

--G. C. Graves
Champaign, IL

G

Sir:

I certainly enjoyed the article on "Stuart Hamblen" (*JEMFQ* #49, p. 4), as he was a favorite of mine for quite a few years. His early Decca and Columbia 78s from the 30s and 40s, to my thinking, are still classics, from an era of true country music, that is about lost! Songs like "Little Old Rag Doll," "My Mary," and "Texas Plains," are truly classics of country music. Songs by Stuart Hamblen, Gene Autry, Jimmie Rodgers, Roy Acuff and the Carter Family will still be around long after The Big Nashville Sound is forgotten.

Please keep JEMFQ leaning to more, early hillbilly artists and music, rather than some of the non-country articles that have appeared. The files of the J. E. M. F. must be full of interesting articles and pictures on early hillbilly music that the friends and members would love to see in print. How about a Jimmie Davis story and discography?

Here is a radio program guide from a Jan.-Feb. 1945 "Cowboy Music World," which would be interesting to reprint. I seem to remember a mention in one issue of JEMFQ some time ago, about interest in seeing a listing of "Barn Dances" on radio, printed. This also gives the time and radio station it was on; also many radio shows of early day hillbilly artists.

--Dick Hill
Hastings, NE

[Ed. note: The program guide Hill refers to is reprinted on the following pages.]

Dr

Sir:

There is an interesting article in today's issue of the *Roanoke Times & World-News* about Roy Hall, who was a famous country music performer a good many years ago. I have torn it out and am sending it with this letter, in the belief that you would like to have it for your files. I have just phoned to Norwood C. Middleton, managing editor of the *Times & World-News*, and he says that if you would like to reprint the story it is all right for you to do so with proper credit to the writer, Chris Gladden, and the paper. I think it would be good material for you. I often have breakfast at Cundiff's Drug Store in Vinton at the same time that Roy Hall's handsome, well-preserved brother, Rufus, is having his. We are on friendly, joking terms, but since I am not a country music devotee we have had only passing casual discussion of Roy and his records.

--Jim Walsh
Vinton, VA

[Ed. note: The article Jim Walsh refers to, titled "Roy Hall--Memory and Music," from the 24 November 1978 issue of the *Roanoke Times & World-News*, is reproduced below. We are grateful to him for sending it--and to the editor of the paper for giving us permission to reprint it.]

By CHRIS GLADDEN
Staff Writer

Thirty-five years after his death, Roy Hall still lives in the memory of his fans.

Hall was a North Carolina country musician who starred in a radio show with his band, the Blue Ridge Entertainers, on WDBJ from 1939 through 1942.

In 1943, the 36-year-old musician who had courted country music stardom, died in a single-car wreck near Roanoke's Eureka Park.

"The coroner said he died from a massive heart attack before he ever hit the trees," said Rufus Hall of Vinton. Roy's youngest brother and fellow musician.

"He was turned down by the Army because of an enlarged heart," remembers Rufus who believes that the bad food and frantic pace of life on the road put an end to his big brother's life early in his career.

But the people who listened to the Blue Ridge Entertainers on the radio, or went to see Roy and the band perform with Roy Rogers at the old Academy of Music, or bought the records that the group cut, still remember Roy.

In fact, Hall is undergoing one of those phenomena of pop culture known as a revival.

"People ask about his records all the time," says Rufus, who performed with Roy's band and who has led bands of his

own over the years. "Someone even wrote to Quickline asking about a picture of the band five or six months ago."

A detailed account of Roy's career was published recently in *Bluegrass Unlimited* magazine. And County Records of Floyd is preparing to release a re-issue album titled, simply, "Roy Hall and the Blue Ridge Entertainers."

County is releasing the album for a number of reasons, not the least of which is the number of inquiries received from area fans searching for Hall records.

"There's a sadness — a pathos — in his music," said Dave Freeman, founder of County Records. "He had a way of touching people with his person and his music."

"Everybody loved Roy — and I'm not saying that because I'm his brother," declared Rufus.

"I'll tell you what I've seen him do. Kids by the hundreds would leave Jefferson High School and head downtown in those days. The sidewalks would be packed. I've seen Roy go to a bank — not just once in awhile — get a \$100 bill changed to quarters and throw them to those kids. I guess it was the kids that made him. Everybody called him 'Uncle.'"

Getting right down to the point of an inverted pyramid, it might be said that Hall was responsible for County Records. His hit "Don't Let Your Sweet Love Die" was the first record Freeman collected. He found it in a record shop in New York City when he was a youngster there. Since then, Freeman has turned a record-collecting hobby into a well-respected bluegrass and old-time label.

Roy Hall was born near the gateway to the Great Smokies in Haywood County, N.C. He was one of 12 children. Of the 12, seven played music. Though four sisters played banjo, mandolin and guitar, only the brothers — Roy, Jay, Hugh and Rufus — made a career of music.

Rufus recalls that a couple of uncles played old-time music, the mountain idiom that gave Roy his musical roots.

"A lot of the material would go back hundreds of years but Jay Hugh and Roy would write some of the songs," Rufus explained.

"It's unique," said Dave Freeman about Roy's music. "I'd call it transitional music between old-time and modern country. There's the traditional fiddle playing of Tommy Magness yet it has some of the earliest steel guitar on record."

Like a number of Southern musicians, Roy, Jay Hugh and Rufus found that music was a way out of the work-a-day routine of the rural South. But it had its price.

"The pace was nerve-wracking," remembers Rufus. "Sometimes we didn't know where we were."

During the height of its popularity, the group was on the radio twice a day, six days a week and playing dances and clubs and roadhouses every night except Sunday when it played for afternoon socials.

The Blue Ridge Entertainers traveled in a white '41 Buick that Roy rolled seven times while trying to get his wife to the hospital. He thought she was in labor but it was a false alarm. No one was hurt and she delivered a few months later, Rufus said.

"We'd get in at 1 or 2 a.m., go to bed, get up for the radio show, eat breakfast, do another radio show at noon, eat lunch and it would be time to go on the road again," said Rufus, a genial, gray-haired man who still resembles the 19-year-old kid with the cigarette and cowboy hat in the band photo.

too.

While Roy was working in a cotton mill, he and Jay Hugh got their big break when they landed a spot on "Major Bowes Amateur Hour," the forerunner to the *TB* Mack show.

"He was working in Marion, N.C., then," recalled Rufus. "I don't know how in the world they got on the show, but they did."

The result was a recording contract: Hall recorded on Bluebird and Columbia. He appeared on the Grand Ole Opry twice.

"He was offered a job as a regular on the Opry, but he told them he was making more money in Roanoke," remembers Rufus. The Dr Pepper soft drink company was responsible for bringing Roy to Roanoke. The band was sponsored by the soft drink company on a radio station in Winston-Salem, N.C., when it was decided to send the group to Roanoke for a show. It was here that Roy Hall and the Blue Ridge Entertainers enjoyed the most popularity.

They performed with the likes of Roy Acuff, Roy Rogers, the Sons of the Pioneers, Ken Maynard, Pee Wee King and the Golden West Cowboys, Bill Monroe, the Delmore Brothers and a green college kid in the Mt. Airy, N.C., area named Andy Griffith.

"I'm not braggin' but we played with some of the biggest groups in the country," Rufus said.

Out of all the famous people the group associated with, Sidna Allen, a principal in the Hillsville courthouse shootout, is the one Rufus Hall remembers with the most fondness.

"He was barred from Virginia," Rufus recollected, "but we played in Mt. Airy, he'd come and display the matchstick furniture he made when he was in prison. We'd take up money for him. He thought the world of us."

Rufus Hall and the Blue Ridge Entertainers became so popular in Roanoke that two groups were formed. Jay Hugh and Rufus in one group played back-to-back with Roy's group on the radio. The former came on for Rainbo Bread and the latter for Dr Pepper.

In the early days of World War II, the draft began to deplete both bands. So they combined personnel for one group once again. In 1942, Rufus and Jay Hugh entered the service and Roy was killed in 1943. After Rufus returned in 1945, he re-formed the group. It became the Hall Brothers and the Blue Ridge Entertainers when Jay Hugh returned in 1947. But the group broke up shortly after because of difficulty in keeping members, Rufus said.

Rufus revived the group three years ago to entertain at church affairs and nursing homes. But he dropped out when the band decided to play week nights because it would have taken up too much of his spare time, said Rufus, who has been with the NW since 1950.

The County album will feature 14 cuts including Roy's most popular, "Don't Let Your Sweet Love Die." Other songs will include "Can You Forgive," which Freeman described as representative of the group's music, "Where the Roses Never Fade" and "The Wabash Cannonball."

The tracks were recorded from discs out of Freeman's personal collection.

"Roy is one of my favorites," Freeman said, and he believes others hold the same opinion.

"Somebody comes by asking for Roy Hall records at least once a week," he said. The album is due out in January and may be ordered from County Record, P.O. Box 191, Floyd 24091. It also will be distributed in Roanoke area stores.

COWBOY RADIO PROGRAM GUIDE

NOTICE: The cowboy programs in this issue are as correct as the radio stations, cowboy artists and COWBOY MUSIC WORLD could make them, at time of publication. Check the time zone on every page, so you will know the correct time that each program is being broadcasted on in your locality. Also learn the meanings of these symbols listed below that precede each network program or are found at the end of the program to show you what days these programs are on the radio:

PROGRAMS HEARD DAILY:

- D5 On Monday thru Friday
D6 On Monday thru Saturday
D7 On Monday thru Sunday

PROGRAMS ON 3 DAYS
A WEEK:

- 135 On Mon.-Wed.-Fri. only
246 On Tues.-Thur.-Sat. only
(*) On a few minutes later

PROGRAMS ON 1 DAY ONLY:

- 1 On Mondays only
2 On Tuesdays only
3 On Wednesdays only
4 On Thursdays only
5 On Fridays only
6 On Saturdays only
7 On Sundays only

RADIO NETWORKS:

- N: -National Y: -Yankee
B: -Blue TQ: -Texas Quality
C: -Columbia T: -Texas State
M: -Mutual L: -Lone Star Chain

WAR TIME ZONES:

- EWT: -Eastern MWT: -Mountain
CWT: -Central PWT: -Pacific

EWT.	CWT.	MWT.	PWT.	EWT.	CWT.	MWT.	PWT.	EWT.	CWT.	MWT.	PWT.
A.M.	A.M.	A.M.	A.M.	7:15	6:15	5:15	4:15	KDKA-Slim Bryant's Wildcats.....6			
4:30	3:30	2:30	1:30	WAVE-Gordon Szemore & Betty...D6				WOAI-Red River Dave McNery...2-4-6			
WWVA-Radio Rangers.....D6				KVOO-Sons of the Range.....D6				KFH-Arkansas Valley Boys.....D6			
5:00	4:00	3:00	2:00	WLS-Jenny Lou Carson & Buddies..D6				KMMJ-Rangerettes: Arlee & Evee..D5			
WWVA-Lane Carter & Honey Davis.....D6				WIBG-Jack Richie and His Texas Rhythm Rangers.....D6				WHO-Cliff, Helen & Buckaroos...D6			
5:30	4:30	3:30	2:30	WOAI-Checkerboard Gang.....D6				9:00	8:00	7:00	6:00
WCHS-Fiddlin' Red & His Gang...D6				WHO-Checkerboard Fun Fest...2-4-6				WLS-Red Foley & Range Riders...D6			
WWVA-Chuck Wagon Gang.....D6				WIBC-Jamboree.....D6				WIAS-Pine Mountaineers.....D6			
5:45	4:45	3:45	2:45	WSM-Happy Valley Boys.....2-4-6				KMMJ-Ole Timers & Yodeling Evee..1			
WEEL-A1 Rawley's Wild Azaleas...D6				7:30	6:30	5:30	4:30	WOR-Shady Valley Jamboree.....6			
6:00	5:00	4:00	3:00	WLS-Mac and Bob.....1-3-5				WNAX-Novelly Boys & Cora Deane..D6			
WSM-Morning Jamboree.....D6				KFAB-Lois and Joe Cook.....D5				9:15	8:15	7:15	6:15
WWVA-Toby Stroud.....D6				WIBW-Bar Nothing Ranch.....D6				KWKH-Harmie Smith.....D5			
WRNL-The Sunrise Hillbillies...D6				WNAC-Y: George & Dixie.....D6				9:30	8:30	7:30	6:30
WTHI-Pals of the Prairie.....1-3-5				WDEL-Cousin Lee.....D5				WMC-Gene Steele.....D6			
KDKA-Farm Hour with Slim Bryant and His Wildcats.....D6				KFEQ-Virginia Mountaineers...D6				WRIN-Smilin' Andy Moritz & His Rolling Cowboys.....7			
WBAL-Happy Johnny.....D6				WWVA-Reed Dunn.....D6				9:45	8:45	7:45	6:45
WCHS-Montana Sweethearts.....1356				WSM-Lew Childre.....D5				KFPY-Clyde & Slim Copeland...D6			
WIBW-Daybreak Jamboree.....D6				WSM-Zeke Clements.....6				10:00	9:00	8:00	7:00
WLS-Smile Awhile: Salty Holmes, Doc Hopkins, Arkle, Judie & Julie..D6				WAVE-Gordon Szemore & Betty..D6				WIBW-Shepherd of the Hills.....D6			
WLW-Top Of The Morning.....D6				WLS-Prairie Ramblers.....2-4-6				KFNF-Girls In Gingham.....D6			
6:15	5:15	4:15	3:15	7:45	6:45	5:45	4:45	KGKO-L: Bewley's Chuck Wagon Gang.....7			
WWVA-Radio Rangers.....D6				WJBO-Bruce Broussard's Boys...2-4-6				WFMD-Uncle Joe's Barndance Gang..D5			
WBZ-Georgia Mae.....D6				WHO-Jerry Smith & Zeldia Scott...D6				10:15	9:15	8:15	7:15
WTHI-Pals of the Prairie.....1-3-5				WBAP-Rocky Mountain Boys: WFAA.....6				KFNF-Max Farrell.....D6			
WRNL-The Sunrise Hillbillies...D6				WBAP-Southerners: WFAA.....D5				WLW-Boone County Caravan.....6			
WSM-Morning Jamboree.....D6				WIAS-Morning Frolic.....D6				10:30	9:30	8:30	7:30
6:30	5:30	4:30	3:30	WLS-N: Louise Massey and the Westerners: WEAF.....1-3-5				KWK-M: Shady Valley Folks.....D5			
WPIG-Ted Linton's Melody Roundup..D6				WSM-Clyde Moody.....6				WOWO-Down Homers.....D5			
KMBR-Early Bird Jamboree.....D6				8:00	7:00	6:00	5:00	WKST-Slim Carter & His Gang...D6			
WWVA-Reed Dunn.....D6				KWK-Shady Valley Folks.....D5				WORK-Shorty Fincher & His Prairie Pals: Lonesome Valley Sallie...7			
WMBG-Dominion Valley Boys.....D6				WNAX-Ben and Jessie Norman...D6				WWVA-Toby Stroud.....D5			
WKNE-Lone Star Larry.....D6				KMBR-Texas Rangers.....D6				WMBG-Radio Mountaineers.....6			
WRNL-The Sunrise Hillbillies...6				WJZ-B: The Woodshedders.....7				10:45	9:45	8:45	7:45
KOK-Ambrose Haley & His Ozark Ramblers: Micculis Sisters.....D6				WAAT-Home Town Frolic.....D6				KFNF-Sid McIlvain.....D6			
WMBG-The Happy Pals.....6				8:15	7:15	6:15	5:15	WRR-Bill Boyd & Cowboy Ramblers..D5			
KTL-Oklahoma Roundup.....D6				KMOX-Pappy Cheshire and His Ozark Varieties.....D6				WESX-The Whistling Ranger.....6			
WGAN-Hillbilly Jamboree.....D6				WMT-Wes "Happy" Haines.....D6				WMBG-Radio Mountaineers.....D5			
WSM-Morning Jamboree.....D6				WIBW-Shepherd of the Hills.....D5				11:00	10:00	9:00	8:00
6:45	5:45	4:45	3:45	WLS-Prairie Ramblers.....D6				WRR-Bill Boyd & Cowboy Ramblers.....D5			
WSNY-Cliff Japhet's Western Aces...6				KFH-Arkansas Valley Boys...1-3-5				KONO-Morning Roundup.....D6			
WHO-Yodeling Jerry Smith.....D6				MOAL-Famous Lashua.....D5				WPAT-Hi-Neighbor.....D6			
KRLD-Bill & Joe Callahan.....D6				WORK-Shorty Fincher & His Prairie Pals: Lonesome Valley Sallie...D5				KMTR-Western Stars.....D6			
WRVA-Sunshine Sue.....D5				KFEQ-Varieties.....D5				WMAQ-N: K. C. Jamboree: WHO...6			
WMBG-Dominion Valley Boys.....D6				WIAS-C: Renfro Valley Folks...3-4-5				WFMD-Doc Williams' Border Riders..D5			
KWKH-Hillbilly Jamboree.....6				WMBG-Radio Mountaineers...1-3-5				11:15	10:15	9:15	8:15
7:00	6:00	5:00	4:00	KTUL-The Chisholm Trail.....D6				WJEJ-Bud Messner's Saddle Pals...D6			
WOWO-Down Homers.....D6				8:30	7:30	6:30	5:30	KMMJ-Ole Timers & Jimmie Johnson..D6			
WIBW-Bobby Dick.....D6				WSRA-101 Ranch Boys.....D5				11:30	10:30	9:30	8:30
KFNF-Breakfast Club Roundup...D6				KVOO-Neighbor Anthony.....D5				KSFO-Rodeo Roy.....D5			
KSTP-Sunrise Roundup.....D6				WLW-N: Boone County Jamboree...7				WSVA-Lee Moore & His Family...D6			
WNAX-Music on the Farm.....D6				KWKH-Sunshine Boys.....D6				WVRG-The Happy Pals.....6			
KWK-Shady Valley Folks.....D5				WSVA-Lee Moore & His Family...D7				KFNF-Tiny Thomas and His Tune Tanglers.....D6			
WBRB-Jamboree Ranch.....D6				KFEQ-Lexie Lou.....2-3-4-5-6				11:45	10:45	9:45	8:45
WRNL-The Sunrise Hillbillies...D6				WNAX-Carson Sisters.....D6				WWVA-Sunflower & Paul Yost...D5			
WMC-Bob McKnight.....D6				WOAI-Texas Tumbleweeds.....D6				KMMJ-Ole Timers.....D5			
KONO-The Daybreakers.....D6				8:45	7:45	6:45	5:45	P.M.	P.M.	P.M.	P.M.
WRNL-Carter Sisters.....D6				WIBC-Hoosier Serenaders.....D5				12:00	11:00	10:00	9:00
WIBC-Jamboree.....D6								WAAT-Elton Britt & His Gang...D6			

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BUY WAR BONDS FOR VICTORY

COWBOY MUSIC WORLD

EWT.	CWT.	MWT.	PWT.	EWT.	CWT.	MWT.	PWT.	EWT.	CWT.	MWT.	PWT.
WRR—*Bill Boyd & Cowboy Ramblers.6				KPAS—Hal Hart & His Gang.....D6				KXEL—Grain Belt Rangers.....15			
WFIL—Sleepy Hollow Gang.....D6				WIBW—Kansas Roundup.....D6				WMRN—*Chuck Wagon Pals.....6			
12:15 11:15 10:15 9:15				KONO—Saddle Pals.....D6				WKNE—Western Roundup.....2-3-4-5			
WRNL—Sunrise Hillbillies.....D6				3:15 2:15 1:15 12:15				7:15 6:15 5:15 4:15			
WMP—Little Lillie Belle.....6				WCAR—Mountain Red.....D5				WESX—Montana Matt.....5			
KMMJ—Rangerettes: Arlee & Evee.2-4-6				WIBW—Kansas Roundup.....D6				7:30 6:30 5:30 4:30			
12:30 11:30 10:30 9:30				KSFO—Rodeo Roy.....D5				KDAL—Uncle Harry's Hillbillies.....1246			
WMBG—Jim Hall's Radio				WFMD—Yodeling Tex King.....D5				WESX—Bobbie O'Brien.....2-4			
Mountaineers.....D5				KMMJ—Blackie Hastings.....D5				WESX—Terry and Lucky.....6			
WIBW—Dinner Hour Gang.....D6				WWVA—Toby Stroud & His Gang.....D5				7:45 6:45 5:45 4:45			
KFNF—Madalene Morgan.....D6				3:30 2:30 1:30 12:30				WOMI—The Westerners.....6			
KMMJ—Ole Timers: Blackie Hastings.6				WSBA—101 Ranch Boys.....D5				WENT—Cliff Japhet.....1-3-5			
12:45 11:45 10:45 9:45				WFMD—Doc Williams' Border Riders.D5				KFWB—Stuart Hamblen.....D7			
KFNF—Bud Kesterson.....D6				KFEQ—Pony Express Roundup.....D5				8:00 7:00 6:00 5:00			
WHO—Borderland Buckeroos.....D5				KMMJ—Ranch House Review.....6				WRR—Texo Roundup: Bill Boyd..1-3-5			
KFAB—Texas Mary.....D6				WWVA—*Sunflower & Paul Yost.....D5				KFH—Barn Dance Frolic.....6			
WOAI—Red River Dave McEnery.2-4-6				WRVA—Sunshine Sue.....D5				WALL—The Sodbusters.....5			
1:00 12:00 11:00 10:00				3:45 2:45 1:45 12:45				WALL—The Delillo Family.....6			
WAVE—Clayton McMichen and His				WOMI—"Tex" Justus.....D6				KONO—Texas Tune Twisters.2-3-4-5-6			
Georgia Wildcats.....D6				KMMJ—Saddle Pals: Blackie & Evee.D5				WJOB—Colorado Cowhands.....D6			
KMBC—Dinner Bell Roundup.....D6				4:00 3:00 2:00 1:00				8:15 7:15 6:15 5:15			
WAAT—*Home Town Frolic.....D6				WMCA—*Ray Smith.....D6				KWTO—Slim Wilson's Trail Riders..135			
WNAX—Dinner Bell Roundup.....D6				4:15 3:15 2:15 1:15				WALL—Mountain Ramblers.....2			
KWKH—Sunshine Boys.....D5				KFEQ—Virginia Mountaineers.....D5				WALL—Yodeling Hank.....3			
KSTP—Main Street Minnesota.....D6				KMMJ—The Singing Strings.....D5				8:30 7:30 6:30 5:30			
WMBG—Radio Mountaineers.....6				KXOK—B: Ambrose Haley & His Ozark				WESX—Arizona Pals.....2			
1:15 12:15 11:15 10:15				Ramblers: Miccolia Sisters.....D6				WBT—C: Dixie Jamboree: Claude			
KWK—Shady Valley Folks.....D6				WWVA—Lane Carter &				Casey.....4			
KDKA—Slim Bryant's Wildcats..1-3-5				Honey Davis.....D6				KGKO—Cross Roads Party.....4			
KVOO—Sons of the Range.....1-3-5				4:30 3:30 2:30 1:30				WIBW—Cross Roads Sociable.....4			
KFNF—The Old Timers.....D6				WBIG—Johnnie Harris' Ramblers..D5				WWVA—Saturday Jamboree.....6			
KGKO—L: Chuck Wagon Gang.....D6				WBT—The Briarhoppers.....D6				WFMD—Radio Jamboree.....6			
WDEL—Cousin Lee.....D6				WWVA—Chuckwagon Gang.....D5				WHN—Bunkhouse Jamboree.....D6			
KFEQ—Lexie Lou.....D5				WHDH—Jack Rogers.....D5				8:45 7:45 6:45 5:45			
WLBZ—Lone Pine Mountaineer.....D6				KMMJ—*Blackie Hastings.....D5				WSM—Lew Childre.....6			
KFAB—Dinner Bell Hour.....D6				WATN—Gerry McGee's Gang.....D5				9:00 8:00 7:00 6:00			
WHO—Saddle Mountain Roundup..1-3-5				WSLB—McGee's Barn Dance Gang..6				WLS—N: National Barn Dance.....6			
KXOK—Ozark Ramblers.....D6				4:45 3:45 2:45 1:45				KHAS—Saturday Barn Dance: Larry			
1:30 12:30 11:30 10:30				KFEQ—Fiddlin' Abe & His Gang.....D5				Gondringer's Prairie Swingsters...6			
WWVA—Big Slim, "The Lone				KMMJ—Jimmie Johnson.....D6				WITH—*Hayloft Jamboree.....6			
Cowboy".....D5				WMBG—The Virginians.....6				WAAT—*Night Time Frolic.....D5			
KWK—Shady Valley Folks.....1-2-3-4-6				5:00 4:00 3:00 2:00				KFNF—Barn Dance.....D6			
KGKO—L: Coffee Grinders.....D5				WAGM—Aroostook Lumberjacks.....6				KONO—Cowboy Jamboree.....D6			
KVOO—Johnnie Lee Willis and His				KFH—Arkansas Valley Boys.....D5				9:30 8:30 7:30 6:30			
Texas Playboys: KTUL.....D6				WNAX—Afternoon Recess.....D6				WMCA—Grange Hall: Ray Smith.....6			
WOMI—"Tex" Justus.....D6				KMMJ—Yodeling Arlee.....D5				9:45 8:45 7:45 6:45			
WMT—Tom Owen's Cowboys.....D6				KFEQ—The Farmerettes.....D5				KDAL—Uncle Harry's Hillbillies.....6			
WORK—Shorty Fincher & His Prairie				5:15 4:15 3:15 2:15				WIBW—Kansas Roundup.....6			
Pals: Lonesome Valley Sallie.....D5				WICA—Marty Licklider and				10:00 9:00 8:00 7:00			
WFMD—Uncle Joe's Barndance Gang.D5				His Missouri Fox Hunters.....2-4-6				WWVA—Saturday Jamboree Gang...6			
KXOK—Ambrose Haley & His Ozark				KFEQ—Matinee.....D5				WLS—Barn Yard Jamboree.....6			
Ramblers: Miccolia Sisters.....D6				WKPA—Frisco Frankie and				10:15 9:15 8:15 7:15			
WINN—Texas Cowboys.....D6				Wyoming Slim.....1-3-5				KMBC—Brush Creek Follies.....6			
WBAL—Happy Johnny.....D6				KFAB—Texas Mary.....D6				WHAS—Renfro Valley Barn Dance...6			
1:45 12:45 11:45 10:45				5:30 4:30 3:30 2:30				KXEL—Lazy Jim Day &			
WFCI—Tex and June.....6				WJBO—Susie.....D6				Blackhawk Four.....2-4			
KWK—Shady Valley Folks.....D5				KSFO—Chuck Wagon Chick.....D5				10:30 9:30 8:30 7:30			
WBAP—TQ: Red Hawks: WFAA.....D5				KFEQ—Anna Mae.....D5				WSM—N: Grand Ole Opry: WFAA...6			
WWVA—Newcomer Twins.....D5				WKPA—Rusty & His Missouri Moun-				WOWO—Hoosier Hop: Down Homers.6			
KRLD—TQ: Crazy Crystal's Gang...D5				tainers with Wyoming Slim.....6				10:45 9:45 8:45 7:45			
KFEQ—Cornshuckers' Frolic.....D6				WMP—Little Lillie Belle.....D5				KMBC—Brush Creek Follies.....6			
2:00 1:00 12:00 11:00				5:45 4:45 3:45 2:45				11:00 10:00 9:00 8:00			
WWVA—Gay Schwing & His Gang..D6				KWKH—Harmie Smith.....D5				KWK—M: Shady Valley Jamboree...6			
KFNF—The Grab Bag.....D6				KTIL—Ranch Rhythms.....D6				WOWO—B: Hoosier Hop: Down			
WAAT—*Sunday Frolic.....7				6:00 5:00 4:00 3:00				Homers.....6			
WFMD—Yodeling Dixie Rogers.....D5				WHOM—Denver Darling's Gang...D6				WLS—National Barn Dance.....6			
WFTC—Holloman Sisters' Jamboree..6				WRNL—Carter Sisters.....D5				WOV—Prairie Stars.....D5			
WMT—Iowa Cornshuckers.....D6				KMBC—Texas Rangers.....D5				KLX—Sagebrush Sam.....7			
WAAT—*Chester & Lester				6:15 5:15 4:15 3:15				11:15 10:15 9:15 8:15			
Buchanan.....7				KDKA—Slim Bryant's Wildcats..1-3-5				KSTP—Sunset Valley Barn Dance...6			
2:15 1:15 12:15 11:15				WOV—Chuck & Ellie Story.....5				WMBG—Saturday Jamboree.....6			
WWVA—Radio Rangers.....D5				WAYS—Dixie Mountaineers.....D5				WWVA—Saturday Jamboree.....6			
WJEJ—Bud Messner's Saddle Pals..D6				WEAF—N: Friendship Ranch.....6				WFIL—Barn Dance.....6			
KWKH—Dick Hart.....D5				WGAR—The Range Riders.....D5				11:30 10:30 9:30 8:30			
WALL—Andy Davis.....6				6:30 5:30 4:30 3:30				WBAP—TQ: Follies: WFAA.....1			
2:30 1:30 12:30 11:30				WMRN—*Chuck Wagon Pals.....6				KMOX—Old Fashioned Barn Dance...6			
KFNF—The Hymn Singer.....D6				WOV—Hill Country Jamboree.....D6				KLX—Sagebrush Sam.....2-3-4-5			
WFMD—Evvy & Her Radio Roundup.D5				WHDH—Jerry And Sky.....D5				WWVA—Yodeling Hank Snow.....D			
KFEQ—Ole Timers.....D5				WMBG—The Virginians.....6				12:00 11:00 10:00 9:00			
KONO—Victory Roundup.....D7				WGAR—The Range Riders.....D5				WWVA—*Big Slim.....D5			
2:45 1:45 12:45 11:45				6:45 5:45 4:45 3:45				12:15 11:15 10:15 9:15			
WBT-C—Carolina Hayride: WABC..6				WITH—Sugar Bill & His Gang...2-4-6				KOA—Shorty & Sue.....2-4-6			
3:00 2:00 1:00 12:00				WESX—Three Western Ntles.....6				12:30 11:30 10:30 9:30			
WLS—Merry-Go-Round.....6				7:00 6:00 5:00 4:00				WWVA—Big Slim.....D6			
WWVA—Yodeling Hank Snow.....D5				WNAX—Willie, Dick & Cnra Deane..D6				1:30 12:30 11:30 10:30			

(Continued on Page 29)

THE TEX WILLIAMS STORY

By Ken Griffis

The arrival of Sollie Paul (Tex) Williams on 23 August 1917, born to Thomas and Tillie Hill Williams, was hardly an unique event; preceding Tex had been Hughie, Ona, Claudie, Orpha, Louie, Johnnie, Mennifee, Alva and Earl. Tex's father divided his time working as a blacksmith and a grist mill operator near the small Illinois town of Ramsey. When time permitted, Thomas played his fiddle at local social events and was considered to be one of the best old time fiddlers in that part of the country.

With the encouragement of older brother Earl, Tex took an early interest in music, learning the banjo when he was five years old. Soon, he and Earl were making non-professional appearances whenever the opportunity permitted. Before long he began taking guitar lessons -- "but not enough to hurt my playing," recalls Tex. Around 1930, he made his radio debut at WJDL in Decatur, Illinois, calling himself Jack Williams. His interest in music was heightened by listening to WLS Radio and the many country artists featured at that time.

When asked how early he developed the deep bass voice that has become his trademark, he had an interesting response. Tex states he actually had a normal vocal range early in his career but he purposely pushed his voice down through long hours of practice. He states if a singer wishes, he can drop down a half step at a time very easily, and through hard effort can drop his range down a full octave.

In the latter part of 1934, Tex joined Peggy West and her Rocky Mountaineers, initially appearing in Decatur and later on WDZ in Tuscola, Illinois. It was this move that persuaded Tex to a musical career, provided he could hook on with a quality group. However, this decision was dampened by the stark effects of the deepening depression. With very little in the way of income from his radio appearances, Tex was forced to join brother Mennifee in a move to the state of Washington in 1938, where work picking apples on the big ranches was readily available. Picking was better than standing on a corner selling. Work of any kind in those days was welcomed by millions of Americans.

Within a few months, Tex was able to supplement his income to a minor degree by appearing with any one of several small country combos that passed through the area. One such group, a small

cowboy band headed by George McCormick, paused long enough for Tex to make a few shows with them. It is to be remembered that during the thirties and forties there were numerous small groups touring the country, appearing on local radio without pay, in order to plug their local dances. If fortunate, the fellows could almost make enough money to survive. Some of these groups were luckier than others, but the successful bands such as those of Otto Gray, Dude Martin, Stuart Hamblen and Bob Wills were certainly the exception. Tex recalls on more than one occasion, the McCormick band members slept in McCormick's old Hupmobile and at times washed dishes for their meals. Feeling he could starve just as well on his own, Tex broke off after a few months, finding work in the Silver Dollar Tavern near the site of the booming Grand Coulee Dam project. Tex recalls that the tavern owner, Whitey, befriended him and he spent a pleasant year there.

The first opportunity to be part of a real professional sounding band occurred in 1940 when Cliff Goddard and his Reno Racketeers came through the area, advertising their wares. Invited to join them, he provided acceptable rhythm guitar and more than acceptable vocals. Tex remained with the Goddard organization for about a year, touring the states of Oregon and Washington. At one of their stops, Tex met a young fiddler by the name of Spade Cooley, a member of the Southern Stars, who impressed him very much as a musician. Little did Tex realize that their paths would cross again and that they would have such an impact on each other's musical career.

In mid-1940, Tex became a member of the Colorado Hillbillies, headed up by Walt Schrum. This was a fairly well-established country group and had appeared in one or two of the "B" westerns. Not long after his joining, Walt's brother Cal decided to go it on his own, forming his own band, and Tex left to go with Cal. One of the memorable events that occurred during the year or so spent with Cal's group was an appearance in a Tex Ritter movie.

In the early part of 1942, Tex Williams decided that the best opportunity to find steady employment lay in the Los Angeles area. With the outbreak of World War II, Los Angeles had become the mecca for Country and Western musi-



Above: The Reno Racketeers, ca. 1939-40. *L to r*: Jack Thorn, piano; Bob Roehl, accordion; Cliff Goddard, leader; Velma Goddard Thorn, banjo; Tex Williams, vocal/guitar; Johnny Benefiel, bass.

Below: Spade Cooley Band, ca. 1942. *L to r*: unidentified; Happy Perryman, guitar; Gene Haas, guitar; Rocky Stone, fiddle; Polly McKay, vocal; Dick Roberts, steel guitar; George Bamby, accordion; unidentified; Tex Williams, vocal/bass; Ralph Thomas, piano; *Front*: Burt "Foreman" Phillips; Spade Cooley.

cians from all over the country. The thousands of defense workers needed diversions, and they found it in the multitude of country night spots that sprang up all around Los Angeles. The guiding hand being the commercialization of Country and Western music in the Los Angeles area was Bert (Foreman) Phillips, who was quick to see the great financial potential. Within a year after the start of the war, Phillips had five country barn dances in full swing, playing from 8:00 p.m. to 5:00 a.m., seven nights a week. A hard, shrewd businessman, Phillips gave a career boost to dozens of musicians, one of whom was Spade Cooley. Hearing Spade perform in one of the early bands, Phillips suggested he form his own group. Tex, who took up the bass fiddle, and a fine guitarist, Cene Haas, were the nucleus around which Spade assembled his first group. Completing the band were Dick Roberts, steel, rhythm guitarist, Happy Perryman (brother of Sons of the Pioneers vocalist, Lloyd Perryman), and piano man, Vic Davis.

Tex was an integral part of the Cooley organization, which was well received from its inception. It was not unusual for them to attract three to five thousand fans in an evening. Spade was a great showman in addition to being an outstanding fiddler. His fiddle sounds were decidedly different from anything previously heard in country and western music. It is believed the terminology "western swing" was coined by Cooley at this time. With no disrespect meant, the fellows in the band referred to the Cooley sound as Indian jazz. The band made its first appearance at the Venice Pier Ballroom, Venice California, in late 1942. Within a few short months, Phillips moved Happy Perryman over to the Riverside Rancho, which was located not too far from downtown Los Angeles. Happy hired the very attractive Dallas Orr to be his featured vocalist. In 1943, Tex decided that she should become Mrs. Dallas Williams.

The move of Perryman to the Rancho, along with a couple of Cooley's musicians, brought about the need of replacements. Hired were Smokey Rogers and Deuce Spriggs. Smokey, one of the finest musicians produced during the forties, played guitar and banjo. In addition, he was a good singer and song writer. His song, "Shame, Shame on You" became more or less the Cooley band theme song. Spriggs was a very good bass fiddle player, and along with Tex and Smokey, comprised the singing trio of "Oakie, Arkie and Tex."

In late 1943, Foreman Phillips moved the Cooley band to the Riverside Rancho, with Happy moving to another location. Not long after this move, Phillips and Cooley came to a parting of the way, with Cooley deciding he no longer needed the direction imposed on him by Phillips. And it was about this time that Spade signed to record with Uncle Art Satherley and Columbia Records. On their first session they cut "Shame, Shame on You" which brought widespread attention to the Cooley band and Tex in particular. Appearing on the

recording were current band members, Cactus Soldi, Rex Call, fiddles; Joaquin Murphy, steel; Johnny Weiss, guitar; Deuce Spriggs, bass; Smokey Rogers, guitar and banjo; Eddie Bennett, piano; Warren Penniman, drums; Pedro DePaul, accordion; Spike Featherstone, harp. At this time Spade was featuring three fiddles and later four, all of whom were reading musicians. This is believed to be a first in country music. Earlier Bob Wills had used three fiddlers, but neither Wills nor Jesse Ashlock could read music.

With the blessing of Spade, Deuce Spriggs left to form his own band, taking along the charming vocalist, Carolina Cotten, who had recently joined the Cooley organization after appearing with the successful Dude Martin group in Oakland. Noting the success of the Spriggs band, Spade suggested that he move his group over to share the Santa Monica Ballroom with Spriggs. Aware of Spade's tendency to "assume control" Tex and Smokey advised their friend Deuce against the arrangement. But Deuce felt that he knew best and agreed to the move. In short order Deuce found himself out, just as he had been warned.

Near mid-1946, Cliffie Stone, A&R man for the recently formed Capitol Recording Company, approached Tex with an offer of a personal recording contract. Tex discussed the offer with Spade, indicating that he would like to remain with the band but to also record under his own name. Spade said no. Tex then countered with a request to share in the billings with Spade, both on records and on personal appearances -- not equal, but larger than in the past. Again Spade turned him down. After some consideration Tex decided it was time to branch out on his own. When he left a number of the Cooley musicians followed his lead. Assuming the name Western Caravan, a partnership was formed, with all the fellows sharing in the profits. While he retained to a large degree the Cooley sound, Tex was very imaginative with his arrangements, proving that he was both a knowledgeable musician and an outstanding band leader. Many of his tunes were up-tempo, a counterpart of the big band sounds of the day.

Feeling that the Riverside Rancho would be the ideal spot to open, they approached owners Kay and Lou DeRoda only to find they had just signed a six months' lease with T. Texas Tyler. Finding the Redondo Barn available, the Caravan opened up on 4 July 1946, sharing billing with the Texas Jim Lewis band. A short time later they took over a converted roller rink between Los Angeles and Glendale, calling it the Palace Barn.

Tex and the Western Caravan soon signed with Capitol Records, cutting their first side at the Capitol Tower in Hollywood on 24 July 1946. Members of the band were Smokey, Deuce, Cactus Soldi, Harry Simms, Ozzie Godson, Muddy Berry, Spike Featherstone, and Pedro DePaul.



Above: Happy Perryman Band, ca. 1943. *L to r:* "Herman the Hermit" Snyder, drums/banjo; "Shorty" Scott, fiddle; Vince Engels, accordion; Ace Dehne, guitar; Gene Palmer, banjo; Dallas Orr (Williams), vocal; Happy Perryman, leader/vocal/guitar; Abner Wilder, mandolin; Walsh Shrum, bass; Pappy Hogue, bass; *Front:* Burt "Foreman" Phillips.

Below: Happy Perryman Band, ca. 1946. *Rear row, l to r:* Dan Wheeler, drums; Ace Dehne, guitar; Abner Wilder, mandolin/comedy; Hi Busse, accordion; Dick Roberts, steel guitar. *Front row, l to r:* Ollie Perello, bass/tuba; Gene Palmer, banjo; Happy Perryman, leader/vocal/guitar; Dallas Orr (Williams), vocal; Vince Engels, accordion/piano; "Shorty" Scott, fiddle.

Their initial Capitol recordings were well received by the fans, with "Rose of the Alamo" selling around 150,000 and "Leaf of Love" around 95,000. This represented a very respectable sales figure at that particular time. Several other recordings -- "You Broke Your Promise," "I Cried Myself to Sleep," "Foolish Tears," and "Artistry in Western Swing," while not big sellers, were remarkable releases. But the name of the game has always been sales and it wasn't too long before Tex began to feel the pressure from Capitol's Lee Gillette -- sell or be dropped. Sensing that he had to come up with a big hit very shortly, he was heartened when Smokey brought around a new composition by the uniquely talented Merle Travis. The song was added to their next recording session, with final arrangements being made during the session. When Gillette swept into the control room with a curt demand that the session commence, he listened impassively until the fellows began the new Travis composition -- "Smoke, Smoke That Cigarette." Much to his credit, Gillette immediately instructed the band to take all the time necessary to get it right. Lee informed the fellows, "This is the one we have been looking for." And how right he was: it was their first million record seller. An interesting side note to that recording was related to this writer by Merle. It appears one of the original verses was considered a bit risque by Tex. Fearing it might hurt the chances of its being played by radio stations, Tex dropped the verses:

Friend of mine, if you're a man,
You know very well what I had planned,
So hand in hand we strolled down lover's
lane.

How times have changed.

With the success of "Smoke, Smoke That Cigarette" along with a few other Travis compositions, the career of Tex took on new luster. In late 1947, the Caravan took over the Riverside Rancho, signing an agreement with the new lease holder of the Rancho, fondly remembered Marty Landau. There the Caravan was to park for the next five years. During this period, Tex and the band were much in demand, making frequent trips across the country, their spot at the Rancho being filled by such talents as Bob Wills, Dude Martin, Hank Penny, Hank Williams, Pee Wee King, Webb Pierce and numerous Grand Ole Opry stars. It was on one of

these national tours that the Caravan made the first appearance ever by a western group at Chicago's Aragon Ballroom.

The success of his recordings brought Tex radio and movie offers. In 1949, he was approached by Universal Studios to do a series of features and musical shorts. Tex pointed out that a slight physical impairment, a leg affected by polio as a child, could interfere with his work as a movie cowboy. The director, assured it was not an insurmountable problem, and Tex went on to complete around two dozen pictures.

Feeling the treatment afforded him by Capitol was less than he was entitled to, Tex moved the Caravan over to the RCA Victor label in 1941, a mistake readily admitted later. The RCA stint proved disappointing as the company just couldn't decide how best to display the Caravan sounds. It should be stated that at that particular period, the executives at RCA were finding it difficult to showcase properly a number of their artists, not the least of which was the Sons of the Pioneers. With the encouragement of Decca's Paul Cohen, Tex moved to that label in 1953, remaining until 1958. While he had few hits with Decca, he takes pride in several of the releases -- "Talkin' to the Blues," "Nine Pound Hammer," "Money," and "Don't Call My Name."

With the intrusion of rock music and the loss of interest in country music and its counterpart popular music as performed by the big swing bands, Tex disbanded the Caravan in 1957. He made a brief return to the Capitol label in 1960 before moving on in 1963 to Liberty Records and his old friend, Joe Allison. Later he did a few sides for the Boone and Denim labels. In recent years he has recorded for Monument, with his biggest hit being "Miss Nancy Ann's Hotel."

For the past several years he has pursued a solo role, making frequent personal appearances across the country, Tex remains a very popular entertainer and, this writer might add, one of the very nicest people ever to pull on a pair of cowboy boots.

--Ken Griffis
Los Angeles, California



TEX WILLIAMS DISCOGRAPHY. PART I: CAPITOL RECORDINGS

24 July 1946, Hollywood, Calif., Capitol

Personnel: Tex Williams, vocal/guitar; Smokey Rogers, guitar/banjo; Cactus Soldi/Harry Simms, fiddle; Ozzie Godson, piano; Muddy Berry, drums; Spike Featherstone, harp; Deuce Spriggs, bass; Pedro De Paul, accordion.

1215	Big Bass Polka	48008, 34-40183, EBF-4005
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3 August 1946, Hollywood, Calif., Capitol

Personnel: Same as above. Add Jimmy Bryant, electric guitar.

1321	Rose of the Alamo	302
1322	I Got Texas In My Soul	333, 15262
1323	California Polka	302, 15262, 10180

10 August 1946, Hollywood, Calif., Capitol

1342	Foolish Tears	15113
1343	One Way Ticket	1475, F1475
1344	I Won't Be There to Welcome You	Unissued
1345	Please Handle With Care	"

10 October 1946, Hollywood, Calif., Capitol

1425	Beer Barrel Polka	48009, 34-40184, EBF-4005
1426	Cowboy Polka	48008, 34-40183, EBF-4005
1427	I'm Too Far Gone	Unissued
1428	Blue As a Heartache	40081

11 October 1946, Hollywood, Calif., Capitol

1445	Leaf of Love	333
1446	Hurry Don't Delay	15321
1447	Milkman Polka	48010, 34-40185, ESF-4005
1448	Capitol Polka	48010, 34-40185, EBF-4005

28 October 1946, Hollywood, Calif., Capitol

1509	Cowbell Polka	48011, 34-40186, EBF-4005
1510	Banjo Polka	48009, 34-40184, 315101, EBF-4005
1511	Yodeling Polka	48011, 34-40186, EBF-4005
1512	Roundup Polka	40001
1513	Miss Molly	Unissued

27 March 1947, Hollywood, Calif., Capitol

1796	Miss Molly	48006, 34-40145, EBF-4000
1797	Johnstown Polka	57-40159
1798	Big Hat Polka	15271
1799	Smoke, Smoke, Smoke (That Cigarette)	40001, 1437, F1437, TST-2275 8XT 23152, ST-24280

30 June 1947, Hollywood, Calif., Capitol

2079	Talking Boogie	15175
2080	Jingle! Jingle! (How My Pockets Jingle)	Unissued

15 July 1947, Hollywood, Calif., Capitol

2120	That's What I Like About the West	40031, 1437, F-1437
2121	Downtown Poker Club	40031

8 September 1947, Hollywood, Calif., Capitol

2238	Then You'll Know What It Means To Be Blue	40054
2239	Don't Telephone, Don't Telegraph (Tell A Woman)	40081
2240	Pretty Red Lights	15101
2241	Western Jamboree	Unissued

27 September 1947, Hollywood, Calif., Capitol

2290	Never Trust A Woman	40054
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11 December 1947, Hollywood, Calif., Capitol

2818	Old Paint's Complaint	15321
2819	Flo From St. Joe Mo.	40109

16 December 1947, Hollywood, Calif., Capitol

2897	Suspicion	40109
2898	Artistry In Western Swing	40095

23 December 1947, Hollywood, Calif., Capitol

Personnel: Add Jo Stafford, vocal, on Traveling Salesman Polka

3058	How I Cried	Unissued
3059	Traveling Salesman Polka	15312

26 December 1947, Hollywood, Calif., Capitol

3078	Just A Pair Of Blue Eyes	15175
3079	I Cried Myself To Sleep	15398
3080	Happy Birthday Polka	40095
3081	Who Me?	15113

25 October 1948, Mexico

3463	Life Gets Teejus	15271, ST-21909, ST-23368 ST-23445
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31 January 1947, Hollywood, Calif., Capitol

3932	You Broke Your Promise	15398
3933	Castle of My Dreams	57-40159
3935	One More Chance	Unissued



Above: Tex Williams' Western Caravan, ca. 1946. L to r: "Gibby" Gibson, fiddle; Rex Call, fiddle; Pedro DePaul, accordion; Muddy Berry, drums; Cactus Soldi, fiddle; Spike Featherstone, harp; Johnny Weiss, guitar; unidentified; Ozzie Godson, piano; Front row: Tex Williams; Dianne Richards, vocal; Deuce Spriggins, vocal/bass; Smokey Rogers, vocal/guitar/banjo.

Bottom: Tex Williams' Western Caravan, ca. 1948. L to r: Joaquin Murphy, steel guitar; Spike Featherstone, harp; Rex Call, fiddle; Max Fidler, fiddle; Cactus Soldi, fiddle; Muddy Berry, drums; Benny Garcia, guitar; Smokey Rogers, vocal/guitar/banjo; Pedro DePaul, accordion; Johnny Weiss, guitar; Tex Williams; Ossie Godson, piano/vibes; Deuce Spriggins, bass/vocal.

23 May 1949, Hollywood, Calif., Capitol

4504	Ocean Waves	79-40202, 64-40202
4505	Ocean Waves (with call)	79-40200, 64-40200
11162	Ocean Waves (short version of 4504)	7-45035, 6F-45035
4488	Chinese Breakdown	79-40202, 64-40202
4506	Chinese Breakdown (with call)	79-40200, 64-40200
11163	Chinese Breakdown (short version of 4488)	7-45035, 6F-45035
4489	Rakes of Mallow	79-40203, 64-40203, 5-45028 7-45028
10250	Rakes of Mallow (short version of 4489)	5-45028, 7-45028, 6F-45028
4490	A and E Rag	79-40203, 64-40203
4507	A and E Rag	79-40201, 64-40201
10251	A and E Rag (short version of 4490)	5-45028, 7-45028, 6F-45028
4491	Cotton-Eyed Joe	57-40206, 54-40206, 5-45014 7-45014
4492	Hot Pretzels	57-40206, 54-40206, 5-45014, 7-45024
4498	Ham and Eggs	57-40194, 54-40194
4499	Cowpuncher's Waltz	57-40194, 54-40194

3 August 1947, Hollywood, Calif., Capitol

4841	There's a Bluebird On Your Window-sill	57-40225
4842	I'm Sending You a Letter Asking For My Broken Heart	57-40225

9 June 1949, Hollywood, Calif., Capitol

4574	Lady 'Round the Lady (And The Gents Solo) Music is A and E Rag, Smokey Rogers call)	64-40201, 79-40201
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6 October 1949, Hollywood, Calif., Capitol

4935	Crocodile Tears	57-40253
4940	Was Yesterday A Dream	940, F-940
4941	The Winter Song	57-40253
4942	My San Fernando Rose	57-940, 54-940

19 December 1949, Hollywood, Calif., Capitol

5313	With Men Who Know Tobacco Best (It's Women Two to One)	40276, F40276
5319	Three Little Girls Dressed In Blue	40276, F40276
4247	With All My Love	Unissued

5 April 1950, Hollywood, Calif., Capitol

5829	Great Big Needle	1006, F1006
5830	Birmingham Bounce	1006, F1006

31 May 1950, Hollywood, Calif., Capitol

6073	Happy Feet	1087, F1087
6074	You Two Time Me, I'll Two Time You	1087, F1087

9 August 1950, Hollywood, Calif., Capitol

6489	Wild Card	1166, F1166
6490	Tamburitza Boogie	1166, F1166

11 October 1950, Hollywood, Calif., Capitol

6707	The Big Print Giveth (And the Little Print Taketh Away)	Unissued
6708	I Want Gold In My Pockets (When There's Silver In My Hair)	1286, F-1286
6709	Alimony	1286, F-1286

2 November 1950, Hollywood, Calif., Capitol

6805	Don't Make Love to Mary (With Mabel On Your Mind)	1345, F-1345
6806	I Lost My Gal From Memphis	1475, F-1475
6807	Cheaters Never Prosper	1345, F-1345

8 January 1951, Hollywood, Calif., Capitol

6981	Tulsa Trot	1398, F-1398
6982	She Didn't Even Kiss Me Goodbye	1398, F-1398
6983	Unfaithfully Yours	Unissued

26 April 1951, Hollywood, Calif., Capitol

7455	Goodnight Cincinnati, Good Morning Tennessee	1540, F-1540
7456	Sugar-Coated Love	1540, F-1540
7457	Brother, Drop Dead!	Unissued

18 January 1951, Hollywood, Calif., Capitol

Tex Williams with Ernest J. Ford

7017	I'm a Bad Man	Unissued
7018	You Can Tell a Texan Every Time	Unissued

7 June 1951, Hollywood, Calif., Capitol

7613	Love and Devotion	1700, F-1700
7614	Blackstrap Molasses	1700, F-1700
7629	Put This In Your Pipe and Smoke It	Unissued
7630	Between You & The Birds & The Bees & Cupid	Unissued

30 August 1951, Hollywood, Calif., Capitol

7969	I Want To Be Near You	5-1798
7970	Crocker Spaniel Polka	5-1798
7971	Left Handed Boogie	Unissued
7972	You Laughed, You Lied, You Left Me	Unissued

Contract Terminated 26 October 1951.
(Caravan returned to Capitol in 1960)

7 July 1960, Hollywood, Calif., Capitol

34154	Smoke, Smoke, Smoke	ST/T 1463, ST-01187, STBB-23095, ST-23275, STBB-23419, STBB-24157, STBB-23728, SM-884, 8M-884, T-1488, 8XT-834, 745
34155	That's What I Like About the West	ST/T-1463, 745
34157	One Eyed Sam	ST/T-1463

8 August 1960, Hollywood, Calif., Capitol

34312	The Leaf of Love	ST/T-1463
34313	Reno	ST/T-1463
34314	Castle of My Dreams	ST/T-1463
34315	He'll Have To Go	ST/T-1463
34325	Shame, Shame On You	ST/T-1463

9 August 1960, Hollywood, Calif., Capitol

34326	Shot Gun Boogie	ST/T-1463
34327	Start Even	ST/T-1463
34328	Ballad of Thunder Road	ST/T-1463
34329	Who? Me?	ST/T-1463

27 October 1960, Hollywood, Calif., Capitol

34820	Think it Over Boys	761
34821	Are You Sure	761

9 November 1961, Hollywood, Calif., Capitol

36568	How Do You Lie To A Heart	822
36569	A Hundred Years From Now	822
36570	Ghost Of A Honky Tonk Slave	841
36571	You Gotta Have A License	841

TEX WILLIAMS DISCOGRAPHY. PART II: RCA VICTOR RECORDINGS

9 November 1951, Hollywood, Calif., RCA

Personnel: W. Penniman, drums; A. Tracey, accordion; W. Burdick, steel; G. Braunsdorf, string bass; J. Widener, guitar; O. Godson, piano/vibes; F. Ovanin, guitar/banjo; J. Phillips, violin/guitar; M. Fidler, violin/viola; P. Howard, zither.

VB-3858	Shrimp Boats	20-4409A, 47-4409A
VB-3859	The Urn On The Mantle	20-4409B, 47-4409B, CAE-414 CAL-363

3 January 1952, Hollywood, Calif., RCA

VB-5203	Shame On You	20-4506B, 47-4506B, CAE-414, CAL-363
VB-5204	Only Politickin'	20-4506A, 47-4506A,
VB-5205	Sweet Little Boogalie	20-4897B, 47-4897B
VB-5206	Miracle Waltz	20-4897A, 47-4897A, CAL-363

21 April 1952, Hollywood, Calif., RCA

VB-5316	Bronco Busters' Ball	20-4708B, 47-4708B, CAL-363
VB-5317	Sinful	CAE-414
VB-5317	Sinful	20-4708A, 47-4708A
VB-5318	Don't Call Me, I'll Call You	Unissued

TEX WILLIAMS DISCOGRAPHY. PART III: DECCA RECORDINGS

L 7067	3-2-53	Changeable	28660 B
7068	"	The Big, Big Lie	" A
7169	4-29-53	Don't Call My Name (R. Lee)	28721 A
7170	"	Hey, Mr. Cotton Picker (R. Lee)	" B
7276	7-9-53	Smoke, Smoke, Smoke	Unissued
7277	"	The Deck of Cards	28809
7278	"	If You'd Believe In Me	29077
7279	"	Seven Days In Heaven	28809
7633	4-16-54	Down In The Meadow	29133
7634	"	They Were Doin' The Mambo	29202
7588	"	That's The Good Lord Sayin' "Good Morning"	"
7587	3-1-54	Money	29077
7589	"	River of No Return	29133
7780	8-3-54	This Old House (Rex Allen)	29254
7781	"	Air Mail Special	29385
7783	"	Two Texas Boys (Rex Allen)	29254
7793	8-17-54	Elmer's Tune	Unissued
7794	"	Take The "A" Train	"
7795	"	Perdido	"
7796	"	That's What I Like About the West	"
7821	8-24-54	San Antonio Rose	"
7822	"	Rancho's Boogie	29469
7823	"	Lone Star Rag	Unissued
7824	"	Leaf Of Love	"
7853	9-3-54	Williams Rag	29385
7854	"	Dancin' At The Rancho	Unissued
7855	"	On A Slow Boat To China	"
7898	9-15-54	Side Tracked	29308
7899	"	Can I Say The Same About You	29308
7900	"	Roses And Revolvers	29469
7901	"	Wild Card	Unissued
8391	5-9-55	Be Sure You're Right (Then Go Ahead)	29578
8392	"	Old Betsy	"
8393	"	Big Bear Boogie	Unissued
88916	11-14-55	Pauline	29764B
88917	"	Reno Town of Broken Hearts	30037
88918	"	Love Is A Problem	Unissued
88919	11-15-58	Goofin' Off	"
88920	"	Revival Is On Its Way	29900
88921	"	New Nine Pound Hammer	29764A
89576	11-14-55	Shake The Hand Of A Stranger	29900
L 8528	5-3-56	Artichokes	Unissued
9632	10-22-56	Forgetful Heart	"
9633	"	I Couldn't Leave Well Enough Alone	"
9634	"	When I Call The Roll	30161
9635	"	You're Cold, So Cold	"



Above left: L to r: Smokey Rogers, Tex Williams, Deuce Spriggs, ca. 1947.
 Above right: Tex Williams, ca. 1950.
 Below: L to r: Spade Cooley, Tex Williams, Smokey Rogers, ca. 1943.

Decca Recordings, Cont'd.

102,323	4-16-57	Long Lost Love	30459
102,324	"	Everynight	30323
102,325	"	My Baby Spends Her Money On Me	Unissued
102,326	"	Talkin' To The Blues	30328
102,327	"	Let's Go Rockabilly	30459
103,679	11-17-57	False Face	30553
103,680	"	Danny Boy From San Angelo	"
L 10,821	2-21-58	Bad Man's Country	Unissued
10,822	"	Thunder Road	"
10,823	"	You Rocked When You Should Have Rolled	"
10,824	"	The Killer	"

TEX WILLIAMS DISCOGRAPHY. PART IV: ALBUMS

Liberty Records, Inc., Los Angeles, Calif.

LST-7304, LRP-3304, GXC-2009. Tex Williams In Las Vegas

My Window Faces the South	With Men Who Know Tobacco Best
Tomorrow's Just Another Day to Cry	Ten Years
Wild Card	Cowboy's Prayer
Dusty Skies	Nine Pound Hammer
Time Changes Everything	I'd Trade All of My Tomorrows
You Can't Break My Heart	Little Dollie
Downtown Poker Club	

Liberty Records, Inc., Los Angeles, Calif. Imperial Label

LP-9309, LP-12309. Voice of Authority

Five Feet Deep In Teardrops	Suspicion
Late Movie	Closer, Closer, Closer
Empty Letter	Long John
Pickin' White Gold	Smokey Hollow
Where the Sad People Are	Hammer and Nails
Between Today and Tomorrow	You're Everywhere

Granite Records, Los Angeles, Calif.

GS-1001. Those Lazy, Hazy Days

Those Lazy, Hazy, Crazy Days of Summer	I'm Haggard Too
Is This All You Hear	Dust On the Snow
Nowhere West Virginia	The Place Marked M-E-N
Burn, Burn, Burn	Hey, Warden
Mother Was a Sideman	Fire and Blisters

Monument Records, Nashville, Tenn.

Z-30909. A Man Called Tex Williams

The Night Miss Nancy Ann's Hotel for Single Girls Burned Down	
Pretty In Blue	It Ain't No Big Thing
Big Oscar	Everywhere I Go
Wasted Dreams	In the Game of Love
Walkin' On the Wind	If It's All the Same to You
Grandfather's Talkin' To the Lord	If This Is Living

(A quantity of transcriptions was made for Capitol ca. 1950.)

Frontline Records, Los Angeles, Calif.
FLR-7002. The Legendary Tex Williams

Smoke, Smoke, Smoke
Make It Pretty For Me Baby
Country Star
I Am Gonna Miss Me In Your Arms Tonight
Wild Card
Bottom of A Mountain

The Beartrap
I'm So Close I Can Taste It
Dark Town Poker Club
Deck of Cards
The Night Miss Nancy Ann's Hotel for
Single Girls Burned Down
Gone



A FIGHTING MARSHAL BRINGS LAW TO THE WEST!

UNIVERSAL-INTERNATIONAL presents

"TEX" WILLIAMS *IN*

**"NEVADA
TRAIL"**

with **"SMOKEY" ROGERS** **"DEUCE" SPRIGGENS**
DONNA MARTELL

Adapted from the screenplay by **ANDE LAMB**
Produced and Directed by **WILL COWAN**



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49 / 6140

MUSIC IN HARLAN COUNTY, KENTUCKY: REMINISCENCES OF A LONG-TIME RESIDENT

By Edward Ward, with Robert Coltman

[A lifelong resident of Harlan County and lover of old time music who refers to "Nash-Trash" with scorn, Edd Ward in his sixty-six years has known, jammed with and listened to some of eastern Kentucky's best musicians. It is rare to hear stories of that place and time from anyone so articulate and so devoted to music. Now Edd criss-crosses his region, tracking down old time musicians and encouraging them to tell their stories before they are lost. His is an account of the world that surrounded the music of the better-known performers, and is uncolored by the performer's special plea.

This first of two parts covers music and life along Straight Creek before the boom times in the 1920s; the tale of the lawless mining camps, the cabarets and their music, the coming of the phonograph, and the passing of fine local musicians like Roe Fugate and John Tyree. Part Two, in the next issue of JEMFQ, will tell of Jay Helton, Larry Hensley, Blind Jim Howard, Marion Brock, and Arthur Johnson, and the coming of radio.

My role in what follows has been that of questioner and collator. These are Edd Ward's own words. -- RC.]

PART ONE: THE TEENS AND TWENTIES

Straight Creek rises in Harlan County, flows in a direct line westward some twenty-seven miles, and empties into the Cumberland River at Pineville in Bell County. It meanders in more or less of a straight line between two mountain ranges: the Kentuck mountain on the left, and to the right Pine Mountain's rugged crest. The valley is rather narrow but in several places some good wide bottom land can be seen.

Here in 1911 I was born. Then and for many years after there was no road except a rough, narrow wagon trail and riding road leading up from Pineville, for the most part only very steep, rough sled roads led up these. Houses were few and far between, and mostly built from rough logs with split board roofs and hewn punch-on floors; but some were constructed with huge axe-dressed logs fitted together carefully, both beautiful and substantial. These would always have a large front room with a massive fireplace for burning large logs. Only a few homes were built with planks, and even fewer were weather-boarded and painted.

This was a vast wilderness of mountains, hollows and valleys. Straight Creek headed up against a low mountain ridge, and beyond were the headwaters of Beech Fork, which ran for several miles between two mountains, emptying at last into the Middle Fork of the Kentucky River. Beech Fork was also fed by many hollows from both sides, and people in those days lived in almost every one of them. This was all mountain farmland, and that is mostly what these old settlers depended on for a living; somehow they managed to scratch out a living from this steep, mostly mountain soil. Corn was the staple crop, but any kind of vegetable did well on this mountain soil in those days.

The headwaters of Middle Fork lay just across Kentuck Mountain from Straight Creek, and different forks and hollows fed into the creek, some of them rather long: Phillip's Fork, Spruce Pine, Dry Fork, Marrow Bone, Lonesome to name a few. Several different hollows with riding or walking paths led there from Straight Creek, but only one wagon trail, and this was very rough and steep in many places. Years before I was born this road had been traveled by the old settlers as well as by large numbers of people from across Pine Mountain over on the Cumberland River, and even by many people from over in Virginia who went this way at least once a year to and from a salt works over on Goose Creek in Clay County where they would mine and boil a year's supply or more of salt. This trail took the name of Salt Trace, and Salt Trace Branch was the only wagon trail from Straight Creek over to Middle Fork, and is the way all merchandise was hauled from Pineville by wagon and mule team. All groceries, hardware etc. had to be hauled seventeen or eighteen long weary miles of rough, rocky road, most of the road bed following Straight Creek itself, then up Salt Trace Branch across Kentuck Mountain into Middle Fork, at least another ten miles or so. Yet those old mountaineers did it without complaining.

The only way to get from Straight Creek to a town without crossing a mountain was down the creek to Pineville. But there were several riding and walking paths leading across Pine Mountain from Straight Creek to Wallins Creek, and Loyall, and Baxter, and then from Baxter it was only about a mile on up to Harlan. Between World War One and the mid-20s peddling was a real good trade in any of these small towns, or

in any of the several mining camps that grew up in that area, and those old mountaineers carried many a mule load of (green) beans, both sweet and Irish potatoes, apples, chickens, eggs, butter, dressed pork and even walnuts and chestnuts gathered from the woods to these different points for sale to the town residents and mine families. Once you got a peddling load to any point in that area, there was no problem in selling, for the people would come out and stop you, and you could stand in one place and dispose of a whole mule load of any product you might have. Peddlers coming from Middle Fork or even further had to cross one or more long mountains before they even got to Straight Creek.

Except for the sale of a cow or calf or two to some roving cattle buyer, this peddling was about the only way these old pioneers had of obtaining a few dollars. Then in the late '20s the highways into the mountain section of the Cumberland River got better, and then trucks started rolling in with produce from Tennessee and other places. This deprived the peddlers of a market, and soon no one was carrying peddling loads across the mountains any more.

Entertainment in the Early Days

There was no communication in any form with the outside world. This was long before the radio, the talking machine or widespread travel. There was no newspaper delivered here before the late 1920s. Of course there was no entertainment except what could be made by people themselves, and any form of entertainment was looked forward to with eager expectation, by old as well as young. All lore, songs, music etc. was handed down from generation to generation. There was no sheet music or song books available--such music would have been so much Chinese to those old mountaineer music makers--so each musician's repertoire was limited to just a few of the old, old numbers handed down for a hundred or more years. Sometimes the musicians themselves would add a verse or two to one of the old songs or even change it so that it would have a different meaning. Then too a musician would make up a song about some occurrence he knew about.

As for outside musicians, I only knew of one who came up Straight Creek in those times. Back before I can remember a traveling minstrel by the name of Charlie Page or Paige came through the mountains putting on little shows with puppets at the local schoolhouses. He was a one-armed man, his arm being off right up to his shoulder, but he played a fiddle, blew a mouth harp and rang a bell all at the same time. My father said he held the bow between his legs, and had a harp holder around his neck and tapped the bell on the floor with his foot, and he said he was a fairly good fiddler. I have never heard anyone speak of any other traveling musician in those years. Of course there would be little school plays put on by the children at school, and spelling matches, and sometimes a pie supper.

Running Sets

The only public entertainment, where the population of this mountain could come together for a night of fun and frolic, was a gathering at some mountain cabin for the running of an old time set. Now square dancing or clogging have nothing in common with these.

Usually some kind of work was involved the day before these sets took place--such as a log rolling or house raising or corn shucking or bean stringing or molasses making or any of a dozen or more chores. It sure didn't take much to get the young swains into some kind of daily toil if there was a set in the offing, and they would toil hard all day, then swing some rosy cheeked lass all night. I'm not trying to convince an unbelieving "civilization," but some of these mountain girls were raving beauties!

Sets were run in some mountain home--I never heard of one being run in a barn. I mentioned that these hewn log houses often had large front rooms; these were the houses that belonged to the people considered, in the mountain phrase, "Good Livers." Never was a set run at some more lowly cabin or shack, nor was a set ever run outside. Of course there was no electricity; the rooms were lit in many ways: firelight if the weather was cold, or homemade candles made from mutton tallow, or pine torches rich in pitch that smoked but gave off a nice piney odor, and of course some coal oil lamps. I am sure the young couples enjoyed not so much light.

All the young, as well as many of the older ones, joined in at these sets. Any musician that could play anything was always welcome, and anyone could bring along anyone else they liked. Everything was friendly and informal. Most of the music was furnished by any of several musicians on the five string banjo. My Uncle John Wilson was give up to be the best five string banjo picker in these parts, and at the running of these sets they always wanted my Uncle John to play the music. Some would-be banjo player would be trying to play for the dancers, and the dance would be going rather sluggish, when my Uncle John would walk in at the door. A great cheer would go up from the dancers when they saw him. When Uncle John sat down and took the banjo everything would begin to liven up as the dancers followed the calls.

They would make up a "set" which could consist of any number of couples--mostly, I would say, from eight to twelve couples, more sometimes room permitting. But as these usually lasted all night, it was no trouble for a few couples to set out a set and watch, then join in the next one. Some of the real old people that didn't like to dance would enjoy just watching the dancers and listening to the music, which was a treat in itself if Uncle John was on the banjo.

There would always be some drinking at

these gatherings, but very little trouble, as everyone here knew everyone else and the host was usually someone like my grandpa Sim Wilson who everyone knew didn't stand for any foolishness. If there had been some kind of work involved before the party, then the host himself would furnish the jug and pass it around.

To run an old time set properly required a professional caller to call the numbers for the dancers. A man by the name of Mike Saylor was always called on for this, as he was the best caller in this section and was always available when needed. There were other callers, of course, but like my Uncle John playing the banjo, Mike was the best, and was always invited to all the sets run throughout Straight Creek, Middle Fork and other nearby areas. Mike lived on Middle Fork, but twenty miles away in those days was just spitting distance to these old or young mountaineers, and it was nothing unusual to see someone from twenty or twenty-five miles away at these infrequent gatherings. I suppose there may have been some of the musicians that knew how to call a set, but Uncle John didn't.

To form a set just took pairing out any number of couples that knew how to follow the calls. Of course everyone had to start somewhere and learn, and a greenhorn was led through the set by an experienced person that knew the calls and how and when to change, and a girl could lead a boy or the other way round. I wish I knew those old set calls, but I am sorry to say I don't and I don't know anyone living who does. "Cage the bird!" the caller would yell. Then: "The bird hopped out and the crow hopped in!" "Do the figure eight!"* "All gents out on a shoefly swing!" Oh Lord, was I ever born too late; these sets were before my time and what little I know about this was from hearing my parents talk--and dammit I didn't listen so good away back then.

Other gatherings were mostly on Sundays. There were no churchhouses in this community up until sometime in the '30s; all church services were held in one of the scattered one-room school buildings. Services were not scheduled, and there would be long periods of time between services until some preacher would come from over on Cumberland River and hold a few services here and there. No matter what these people believed as to denomination, they all went to these services regardless of who or what the preacher was or preached. And as for dancing and parties, they did not think them wrong, nor listening to music. This was relaxation from an otherwise drab life, not sin.

More About Uncle John Wilson

Musical instruments were few and precious: mostly five string banjos, some homemade with groundhog hide tops. There must have been a few fiddles, with fiddlers to play them, and perhaps a rarer guitar, but my earliest introduction to mountain-played music was on the five string banjo. My Uncle John's banjo was store bought,

the old type which didn't have a huge round disc* attached to the bottom. Where and how he got it I do not know; I only know that he most certainly knew how to play it. He was born with a musical talent, and he had developed the most perfect timing and technique I have ever heard. That was why he was always in demand at any gathering. Other banjo players would give way gracefully to him, as they knew here was the master, and they enjoyed watching and listening to him play as well as anyone else, and I suppose picked up a lot of pointers just by watching and listening--and there was no malice in it. If you were painting a sunset and Rembrandt came along and took over your canvas and finished your picture would you get mad?

I suppose I must have heard Uncle John play from my infancy up, but certainly from about eight or nine years old--1919 or 1920. He played both finger style and what they now call "clawhammer", and he played equally well both ways, tuning his banjo differently for different songs. Songs were scarce with these old mountain musicians, but I remember Uncle John singing and playing such songs as "Jesse James," "Cripple Creek," "Black Eyed Susan," "Ida Red," "Sally Goodin" and several more, including some of the old time hymns. It is a great loss not to have had musicians like Uncle John recorded for posterity. Even many of the songs have been lost. I can remember the words to some but only parts of others. I can only recall one verse from Uncle John's song "Sad Girl," which went like this:

I asked that sad girl to be my wife
And she hacked at me with an old case
knife.

One called "Going Down The Creek" was later recorded as "Train 45." The tune is identical but Uncle John's words were different:

I'm going down the creek
To be gone about a week,
And be good to my doney while I'm gone.

If Granny's dog don't bite
Be at home tomorrow night,
And I'll sleep in my little doney's arms.

All these old settlers enjoyed a change of pace in anything, and many of these old banjo players, including Uncle John sometimes, would change "Cripple Creek" to "Middle Fork":

Girls on Middle Fork
About half grown,
They jump on a boy
Like a dog on a bone.

Going up Middle Fork....

They enjoyed that, for they knew about Middle Fork and could associate with that, while Cripple Creek was only some name they had heard of.

In later years my Uncle John Wilson liked

* Some of these would later be grafted onto conventional square dancing. -- RC.

* Refers to a resonator. -- RC.

Frank Hutchison and Roy Acuff and yes, Uncle Dave Macon. I have heard so much of Uncle Dave's playing where it reminded me of my Uncle John. But around the beginning of World War Two Uncle John couldn't relate to the changing music, and remarked that they didn't play music any more but just made a lot of racket. Uncle John has been gone now for many years, but at times it seems I can hear echoes of his beautiful banjo picking in the melody of the birds and the whispering of the wind in the trees. There is only one banjo player that I would put in a class with Uncle John and that is Uncle Dave Macon. I don't think that anyone else has ever come close.

Wild Times

World War One was over and the Roaring Twenties were ushering in the Charleston and the Flapper with her bobbed hair, short skirts, silk stockings with red garters, red lips and rouged cheeks, and throughout most of Harlan County many swift changes were taking place, though our remote valley still lay isolated and unchanged.

The mountains of southeastern Kentucky were rich in coal deposits, some of which had been developed during the war, but many more of which were now going. Mining camp after mining camp sprang up overnight, and the days were filled with the clang of hammers and the buzz of saws. Money was flowing like water in a wheelrace, and all the little towns overflowed with people jostling each other in the streets and stores. Prohibition couldn't stop the flow of moonshine from up in the hollows and across the mountains, so whiskey was always available to all who had the price. This moonshine was made from cornmeal and sprouted corn ground up on a sausage mill without any adulterant added, and was double-boiled in a still made of copper. This was the best brand of whiskey ever made and sold for twenty dollars a gallon. People were moving in from all parts of the country, and the L&N (Louisville and Nashville) Railroad was busy putting down a second track up into the coal-fields so that empty cars could be coming in on one track while filled cars went out on the other and there would be no layovers waiting for a train to pass.

This was a raw, new country and law was at a minimum in the towns and mining camps. Pistols were everyday dress for most men, and shootouts were an almost daily or nightly occurrence. Many men fell dead in the streets and stores. The mines, too, took their toll, and many a miner was crushed to death beneath falling slate.

The town of Wallins Creek, about five miles southwest of Harlan as the crow flies, was very small, with less than a thousand population, but it was one of the richest, widest-open towns in these mountains. Near Wallins Creek there were five large coal mines running full blast, besides

dozens of "wagon mines." Ford was operating two mines on Wallins Creek, Kentucky King Coal Company was running a large operation, Creech Coal Company was running a huge mine, there was another large operation nearby on Terry's Fork--if you could drive through there now you would swear I was the biggest liar in Kentucky, but once it really was a very prosperous little town, and all running wide open. I suppose Wallins Creek was as near to the way these western writers described the towns they wrote about as any could be; this town would have been a perfect setting for a Zane Grey novel. The cheapest thing at that date was life. People were drifting in from everywhere to work the mines; law was lax and scarce, money flowed like water, and it had to be wild times and fast living. The little town of Wallins Creek was full of gunmen and bad men. The Lees and the Baileys had settled there, coming from Knox County where they had already established a name for themselves through feuding and killing. Later everyone of the old Lee and Bailey family members was to die by the gun except George Lee who lived to a ripe old age; though of course several of the younger generation are still around. Jim Lee killed eight men before he fell to the gun of Neil Christen, and himself lay in the very streets where so many of his own victims had lain. Shortly after, Jim's brother George Lee laid Neil Christen to rest, and so it went till there was no more left. Two brothers, Jim and John Bailey, killed each other; and the Whites, with whom the Baileys had been feuding in Knox County, killed Jim and John Bailey's brother Bev in a little town in Knox County as he was getting off the train there.

I suppose Jim Lee and Bev Bailey were two of the worst men ever to walk the streets of Wallins Creek. All these men carried one, sometimes two pistols, and I have seen one or the other of them sitting on the sidewalk in the heart of Wallins Creek cracking mixed nuts with the butt of a revolver. No town marshal was going to risk losing his life by trying to arrest any of this wild bunch. Hands off was the best policy, and if you let them alone then they would usually let you alone.

Cabarets

Jimmie Rodgers sings "We took in every cabaret in town." Well, cabarets were in full swing in Wallins Creek as well as elsewhere. Sometime in the early '20s in one of those cabarets was the first time I ever heard Larry Hensley play. Larry was very young then, and some third-rate guitar player was doing a little backup work to his mandolin playing. This was in 1922 or 23, and even then Larry's playing was smooth and faultless. Until then I had never heard any instrument played except the five string banjo, and this was my introduction to good country music played on an instrument which I had seen perhaps only once. I wanted

to stay there forever and listen to that wonderful music. But I'll be talking more about Larry in Part Two.

The cabarets were common in these wild towns, and were very much like a cafe of the day, but a little wilder. They served food and had a small dancing area, and they would have live music at times when they could get local talent like Larry, though I never knew of them booking any name bands. Of course they all had canned music. I know it had to come from a windup talking machine, though where the darned thing was I don't know; somewhere out of sight. Some of the music was rather brassy, like the orchestration of long ago. This was the day of the flappers and dancing and I guess I was too busy doing the Charleston myself to give a damn how or where the music happened. These places had no radios. The best I can remember about the phonograph music was that it was kind of fast and country-like but who the artists were I have no idea. Later on my favorite piece to Charleston by was the Scottsdale String Band's "Chinese Break-down."

If you were to walk into one of these cabarets it would be a room that was usually long and not so wide. A counter would be to one side, starting at or near the front door and running several feet down the room, with stools for eating hamburgers etc, or just for sitting and watching the dancers or the people. There would be a few booths well in the back with their high backs turned toward the front, which hid much of what went on between the occupants. This is where the boot-leg whiskey was consumed. No bottles or glasses in sight. A partition would be across the room just back of these booths and this led to the kitchen and was the private quarters of the owner and help. Here they cooked and measured out the moonshine, much of which was dispensed in six-ounce coca-cola bottles called "Little Boys" which sold for a buck each. With prohibition, of course, these were served only to certain patrons on the side and on the sly. The customer would whisper to the owner "Bring me a Little Boy" and soon it would appear at his booth.

Out in the country was even wilder: the Blue Moon, the Blue Boar, Pine Mountain Restaurant or such-and-such Club. Moonshine was available at almost all these places, and was about as much of a drawing card as the flappers. Most women who considered themselves decent stayed away from these dives for the most part, but could go in if they wanted. This was a fast set with new rules, and the girls who went in were mostly whores, usually going two together along the highways hoping someone would pick them up in one of the old Ford touring cars or some other make. Of course I was too young then to own a car, and a little too young for those flappers, but I did have a lot of fun anyway. Looking back to the old days I can sure agree with the old adage, "Fools rush in where angels fear to tread."

Much fornicating went on in and around the

the country establishments, but in town it was mostly petting and feeling while half hidden in one of those high booths. Most of the cabarets were of ample size, and one or two in the country were log buildings, but put up rather nice. There was one up near the little town of Cumberland, Kentucky built back in under a cliff. The cliff is still there, but the building beneath has been gone for many years. I drove by there recently and it brought back many memories.

The Phonograph Arrives

Uncle Joe Wilson had the first talking machine in this area, and he lived under the top of Pine Mountain. I am sure there must have been several phonos in the little towns (and perhaps several self-playing pianos), but along Straight Creek Uncle Joe's was the first and ours was the second, and we had never heard any others, for boys in their preteen age didn't get very far from home in those days. Wagons did make frequent trips to Pineville for groceries, etc., but I don't suppose the drivers were interested in anything except getting their wagons and goods back home; anyway if they brought back any news it was by word of mouth, and we didn't get to travel at all.

The records Uncle Joe had, while they did make some kind of music, were nothing to compare with what came a few years later. I can remember, at maybe eight years old, hearing "Steamboat Bill" on this machine, and something about "Get all your papers and magazines, for you gotta go home on the five-fifteen".*

In 1924 or perhaps 1925 we bought our first talking machine. It was a Davis, from the Davis Phonograph Company in Indiana--Kokomo I believe. It cost \$90 and was shipped from Indiana to Pineville by rail, and there picked up by our local merchant and hauled eighteen miles by wagon over a rough wagon trail. Since it was delivered at the store, and the store was a mile from our house, my father and I had to carry it home on our shoulders roped to a pole, and I always swore that the pole my father cut for this purpose weighed more than the phonograph did. Anyway we got it home and uncrated it, and as it was shipped with ten records and a supply of needles we were able to have music right away. However, the ten records were all orchestra music, to which our country ears were not attuned. In the early '20s for some reason the record companies were shying away from recording many country singers and players, though Vernon Dalhart had switched over to country-type recordings, and Riley Puckett had cut a few songs. Eck Robertson had cut a few fiddle tunes beginning, I believe, in 1922. The sound quality of these first recordings wasn't good but it was improving. At least one company, Columbia, had put out a few Hawaiian guitar numbers and some of these were rather good, but all in all country recordings at this time were few and far from perfect.

* The song title is "On the 5:15."

Soon after we got our machine, though, country music started coming into its own. Other families started buying machines, and soon most everyone had one sitting in their front room. No one here had even heard the name radio at that date.

In 1926 we started our record library. I am very sure our first purchase was "The Train That Carried The Girl From Town" backed by "Worried Blues," by Frank Hutchison, and then each time Frank Hutchison had a new release we added that to our collection. In 1927 when the Carter Family and Jimmie Rodgers material started hitting the music stores, we began buying as many of those as our finances would allow. Records sold in our local music stores for 75¢ each. In 1927 that meant the largest portion of a day's labor, but somehow we managed to build up a pretty large library: Gid Tanner and the Skillet Lickers (among our favorites), Fiddlin' John Carson, Uncle Dave Macon, Riley Puckett, G. B. Grayson, Sam McGee, Henry Whitter, Earl Johnson to name a few--and some negro blues singers, our favorites being Mississippi John Hurt and Blind Lemon Jefferson. Many of these I still have, and several of them still play pretty good.

The talking machine was the one and only source of entertainment in this whole mountain section except a few scattered local musicians like my Uncle John Wilson--who, by the way, stopped playing almost entirely by 1925. Sometimes some one would ask him to tune a banjo and he would do it, and then pick a little, saying "I've about quit and I can't play much any more." But even if the instrument wasn't the best, his beautiful style was still flawless.

Meantime there were other local musicians I haven't told you about yet.

John Tyree and Roe Fugate

I suppose it was in 1927 when I first met John Tyree and heard him play. For years I had heard my Uncle John speak of him and laud his style of guitar work, saying he was the best guitar player he had ever heard.

I first saw John in a kind of cafe-rooming house at Wallins Creek. He was from the adjoining county of Bell, where I live now. If he ever owned a guitar I never saw it; I'm sure he must have some time or other, but always when he came by we had to borrow one somewhere. His voice was keen, high, finer than Bill Monroe's. Well, at the cafe-rooming house someone had a guitar and when John came in they would get it right out and gather around to hear him play. Up to this date I had heard only a little live guitar work; most of what I had been exposed to had been on 78 rpm records of Frank Hutchison's, and Sylvester Weaver's Guitar Rag which is one of my favorite pieces to this day.

John Tyree played so well that it amazed me. I realized that my Uncle John wasn't just talking

when he said John was the best guitar picker he had ever heard. John was a slim man and not very tall, and I suppose in his late thirties or early forties at that time. He was a sallow-cheeked, almost beardless smooth-faced man, and looked something like a consumptive, but since I knew him for several years after 1927 I am sure he wasn't. He sang in a high voice almost like a woman.

When John Tyree started to tune his guitar, if there was another instrument in the house, a banjo or another guitar, he would either run the strings completely down on that or else lay it on a bed on the strings, so it wouldn't sound. Sometimes when he was having a little trouble getting his guitar to sound to suit him, he would ask if there might be another instrument somewhere in the house.

I suppose he tuned his guitar in a kind of Spanish (open) style, and he used a copper wrist pin bushing from a car, I believe, perhaps an inch and a half long, on the little finger of his left hand. He used this to slide up and down on the strings, making chords with his other fingers, and he had developed a smooth slide and a progression of notes and runs and chords which blended together and fell into place most beautifully. His key numbers included "Careless Love," "Going Down the Road Feeling Bad," "Rattle Snake Blues" (which he claimed he composed, and probably did, as I have never heard anyone else play it), "K. C. Blues," "When The Saints Go Marching In," "Hand Me Down That Long Distant Telephone"--and he played "Guitar Rag" more like Sylvester Weaver than anyone I ever heard. Of course there were many more.

Once John told me he had been trying to get "When The Saints Go Marching In" worked out on his guitar; he could play it, but not to suit him. So at his brother's Jesse's house at a coal camp near Wallins Creek one night about midnight he had a dream and in this dream he could see clearly how to get the number right. His guitar was lying on top of a piano so he got up, got the guitar down and ran through that number several times so he wouldn't forget it, and when his brother awoke and heard John playing he got up and came to the door of John's room and stood there watching and listening. When John got through he placed the guitar back on the piano and got back in bed without saying anything to his brother, so his brother thought he had gotten up in his sleep and done the playing, and the next morning John said his brother laughed and said, "We had a little music last night, didn't we John?"

Oh, John Tyree was good all right, but was something of a drifter, never staying long in one place. He was a house painter, interior and outside, by trade, and did beautiful work. He spent a lot of time in Texas, and several of his associates called him Tex. There were thick, heavy corns on the first three fingers of his

left hand made by the guitar strings, and at times he would hold a lighted match to these, charring and toughening them more.

John became a good friend to my family, and spent a number of nights in our home. Always some one would bring him a guitar, and the neighbors would gather in and listen to him play for hours. I would gladly give a hundred dollar bill now for one 60-minute cassette of John Tyree playing the guitar. It is a crying shame that anyone that talented, and with his unique style of playing, couldn't have been recorded. Few artists today could begin to compare with his talent, and I have never heard anyone that played quite in the style of this great guitar man.

But John would be around for a few days, then be gone, to turn up perhaps two years later. Everyone would think he had passed away, but then one day there'd be a knock on the door and there would be John looking much like he had the last time we saw him.

The last time I saw John was sometime in the '40s. I ran into him on the street in Harlan, and we talked for a short while. He was living in Harlan then, and had a woman who might or might not have been his wife. He had on old paint-splattered whites, so he was back at his old trade of painting. After that I never saw or heard of John Tyree again.

I can tell only a little about Roe Fugate, the man my Uncle John Wilson claimed was the best fiddler he ever heard; and I can't talk from personal experience, for I never heard him play. People who had heard him said he was one of the best ever to draw a bow, and Uncle John's opinion, coming from a master of the five string banjo, has a lot of weight with me. Roe was well known enough to be mentioned in the booklet to the Birch Doc Hopkins album, though the name is spelled wrong. My wife remembers hearing Roe fiddle when she was a young girl, for a few years before we married, her parents ran the County Poor House. Roe and his wife Vestina (nee Slusher) were sent in their old age to live at the Poor House, and my wife, hearing him then, said he could fiddle real well.

In their prime Roe and Vestina lived near the top of Pine Mountain in a section that was rather remote, even for this vast mountainous region. The only road to where they lived was a rough sled road which came down the south side of Pine Mountain into the highway near Laymon. Uncle Joe Wilson told a story on Roe which is one of the few things I can pass along concerning him.

Vestina was a small slip of a woman, and none too bright, but all in all she and Roe seemed to hit it off together. One day Roe was up in the cornfield just across from the house, hoeing corn. He had been at it since early morning, and now it was nearing noon, and Roe was beginning to get hungry, so he yelled down to the

house to Vestina who was sitting on the porch: "Hey old woman! I smell bread a-burning!"

Vestina got up from the porch, went in the house to the kitchen, opened up the stove doors and looked all around to see if she might locate some bread a-burning somewhere. Since she hadn't started dinner yet, and didn't even have a fire in the cookstove, naturally the stove was cold, and there was no bread burning or anything else. So Vestina rushed back out to the porch and yelled to Roe up in the field: "Roe honey, you don't smell no bread a-burning!"

Roe yelled back: "Well, by God! It's about time I smelled some bread a-burning!"

Not far below the farm where my wife's parents lived and where they ran the Poor House (or Poor Farm), was a nice mound, very flat on top, and when Roe died they started to dig his grave and bury him on this mound. For some reason though they changed their minds and buried him several miles away in another graveyard. But the grave they had started remained there for years, and as it was quite near the riding path from Straight Creek to Wallins Creek I saw it hundreds of times in passing and knew who it was started for.

That's little enough information on Roe Fugate, but I don't know anyone living who might have more. It's another case of good country music being lost forever. The chances are good that Roe Fugate never had a photograph made, and who would ever be interested in these old time musicians? And now I am more interested in them than anyone else.

(To Be Continued)

FOLK MUSIC RESOURCE GUIDE FOR OKLAHOMANS

A Folk Music Resource Guide for Oklahomans, a bibliography/discography of five types of music found in Oklahoma, is being prepared by Dr. George Carney of the Department of Geography, Oklahoma State University, Stillwater, OK 74074. It will cover Native American, Blues/Jazz, Western Swing, Woody Guthrie music, and Bluegrass. The publication is available at no cost to the public and can be obtained from the author.

FOREMAN PHILLIPS: WESTERN SWING'S KINGMAKER

By Gerald F. Vaughn

As much as any one man, Berk "Foreman" Phillips is credited for country-western music's vast popularity in southern California during the 1940s and later. His radio and ballroom ventures brought enjoyment to millions. He aided the careers of many top bandleaders and artists--most notably that of Spade Cooley, the "king of western swing."

Foreman, as he was called, was among the earliest c-w disc jockeys, with daily and weekly radio shows on KRKD Los Angeles (now KLIIS). His "Western Hit Parade" and "Merry Go Round-up" programs were must listening for L. A. -area fans. He spun the best platters and brought in many artists and celebrities as guests.

When wartime aircraft production and other industries concentrated in southern California, and tens of thousands of war workers came west from states such as Oklahoma, Texas, and Arkansas, Foreman recognized a new market was being created for country-western music--especially western swing dance music. The southwesterners had been dancing to the rhythms of Bob Wills and other bands back home, and they needed relief from war-work pressures. To provide it southern California had an assemblage of superb musical talent, attracted there first by the opportunities in western movies and next by the western dance craze.

In the summer of 1942 Foreman opened his first Los Angeles County Barn Dance at the long-vacant Venice Pier ballroom, which had been considered a white elephant. But by 1944 Billboard reported: "Foreman Phillips' 'County Barn Dance' at Venice Pier, California, plays to as high as 22,000 paid admissions on Friday, Saturday and Sunday weekends and has an all-time one-day high of 11,130 paid admissions, at \$1.20 per."

With such success Foreman had quickly added the Town Hall ballroom in Compton, the Plantation in Culver City, and the Baldwin Park ballroom, in a circuit that also briefly included the Riverside Rancho. These were all operated through the Western Music Corporation, with offices in Los Angeles' Spring Arcade Building.

A fervor swept southern California, as western swing bands soon were outdrawing the renowned "big bands" of popular music. Californians who had never set foot in the southwest increasingly

were won to the new style of western music. In March 1945 Billboard observed:

Specific cities, such as Los Angeles, New York and Philadelphia, have become increasingly folk tune conscious, with a resulting increase of hillbilly jockey segs, which run daily... Result of these record shows featuring folk tunes and entertainers has been a new popularity for barn dances and jamborees near these cities. Foreman Phillips, who emcees the Western Hit Parade, a daily record show over KRKD, Los Angeles, found audience response so big that he started a series of dances at Venice, Calif. Local folk artist bands, such as Spade Cooley's ork, drew crowds of from 5,000 to 7,000 dancers regularly.

On occasion Foreman's dances were headlined by famous guests such as Bob Wills and Roy Acuff, and in fact Foreman helped Bob get established in California after leaving Tulsa. However, the steady popularity and drawing power of Foreman's circuit was more attributable to his outstanding house bands.

Spade Cooley's orchestra originated at Foreman's urging, as a spinoff of the Jimmy Wakely Trio. Jimmy's trio, which included Johnny Bond as well, was gaining fame in movies and on radio. When working at Foreman's dances, they took on some extra musicians such as fiddler Spade Cooley. Spade's distinctive fiddle style and showmanship were attention getters wherever he played. So when a tour with Gene Autry took Jimmy's trio on the road, Foreman encouraged Spade to front his own band. Spade's aggregation immediately became the hit of Foreman's circuit and area western swing in general. One of Spade's performers who eventually left to form another great band was crowd-pleasing vocalist Tex Williams.

Other prominent bandleaders fronting bands for Foreman in the 1940s and early 1950s included Ray Whitley, Dolph Hofner, Al Dexter, Texas Jim Lewis, Happy Perryman, Curly Williams, Ted Daffan, Hank Penny, T. Texas Tyler, Art Wenzel, and Eddie Cletro. Most of the area's finest musicians, a virtual "Who's Who" of western band members, played in one or another of Foreman's house bands, and in addition to the Jimmy Wakely

Trio other first-rate aggregations were featured such as the Cass County Boys and the Texas Rangers.

Ray Whitley always was, and remains a special favorite around Los Angeles. He had been the singing star of western movies at RKO. A perfectionist musician and, in the words of Johnny Bond, a "super salesman on stage," Ray became a major western bandleader in California. During World War II he was the chief rival to Wills and Cooley, and his band was one of Foreman's leading attractions for several years. Ray eventually left the dance band field for nationwide stageshow touring, but in 1950 he had a Los Angeles TV program and briefly resumed his dance band activity for Foreman.

The influence of Foreman Phillips on country-western music took many forms. First and foremost, he brought the music to new heights of acceptance in southern California via his disc jockey shows and dances (which also were broadcast remote). He lined up top talent and top ballrooms, showcased them with well-conceived promotion and publicity, and skillfully catered to the interests of the fans.

Foreman was so keyed to the likings of the transplanted southwestern warworkers that he wove appropriate names into his bands. He called the vocal trio in Spade Cooley's band "Okie, Arkie, and Tex," and Tex Williams would introduce the trio as hailing from Oklahoma, Arkansas, and Texas. Foreman labeled Ray Whitley's band the "Oklahoma Wranglers" at one time.

Though not professing to be a musician himself, Foreman had definite ideas about how western swing should be presented. Sometimes the bands could comply... sometimes not. Foreman was concerned, for example, that too many arrangements lost the melody midst all the jazz choruses and fill-ins. He felt a listener would never know the band was playing, say, "San Antonio Rose," The other side of this coin is a dull monotonous arrangement if every instrument merely repeats the melody.

For listening enjoyment Foreman perhaps was right; a show band would stress melody. But a dance band hopes to make people move, not stand and listen, so the emphasis has to be on beat, rhythm, syncopation. One solution often used is having the band's vocalist(s) sing the melody while instrumentalists play their danceable arrangements.

Foreman's own lack of musicianship made it difficult for him to see why the band couldn't be danceable and listenable all at the same time. Some of Foreman's former bandleaders tell of the pressures he applied in trying to make the bands emphasize melody, including attempts to force the leaders to fire certain band members.

Foreman's business sense was perhaps most adroitly displayed in obtaining and handling ballrooms. Dealing for ballrooms was a stormy matter. Indeed Foreman split with Spade Cooley when Spade got a lease to the Riverside Rancho that Foreman wanted. On the other side of the ledger, Foreman negotiated a ballroom out from under Merl Lindsay, who fronted the house band there and wanted the ballroom.

Usually Foreman rotated his bands from one ballroom to another, with a band often playing an 8 p. m. to midnight shift at one location then moving to a second ballroom to play the 1 a. m. - 5 a. m. shift. But during the war, when Ray Whitley was one of southern California's hottest attractions, Foreman would keep Ray's band at the Culver City ballroom as a way to prop up attendance at that weakest dancery. At Venice Pier Ray drew 5,000, but the best he or anyone could do at Culver City was 600. In 1943 Ray wanted to do his part in the war effort and led a USO tour troupe for eight months in the South Pacific. He returned to Foreman's dances only on the condition that his band be rotated among the better ballrooms, which Foreman had no choice but to accept.

Foreman's dance enterprises began to wane as the market softened for dance music of all kinds. In the late 1940s he still had his 5 p. m. daily radio show, plus a program "Sunday on the Ranch" (2 1/2 hours each Sunday afternoon), both on KRKD. He and his wife Kay also had an afternoon TV program in Los Angeles called "B-K Ranch" in the early 1950s. However, his ballroom circuit had been shrinking, and in 1952 he sold the lease on his only remaining ballroom (Town Hall) and retired to northern California.

Always energetic and involved in many business projects at any time, Foreman, though retired, jumped with both feet into northern California lumber interests. His first wife, Kay, died and he remarried. However, his health failed and he died in the 1960s. Some feel he spent his energies so exhaustively all his life that he ruined his health.

Foreman Phillips was the dominant country-western music promoter around Los Angeles throughout the 1940s. He was aggressive and demanding, party to many squabbles, and a hard-nosed businessman. It was possible to disagree with Foreman or be offended by him. But it also was possible to get along with and genuinely respect him. His influence for the most part was positive and will be remembered.



Ray Whitley's Rhythm Wranglers at a Foreman Phillips Los Angeles County Barn Dance, ca. 1943. Al Dexter as guest is singing his hit, "Pistol Packin' Mama." Identifiable from l to r: Tex Ann Nation, Ray Whitley, Al Dexter, Muddy Berry (drums), Tex Atchison (fiddle), and Merle Travis.

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(Continued from Page 4)

COWBOY MUSIC WORLD

BUY WAR BONDS FOR VICTORY

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COMPLETE LIST OF RADIO STATIONS IN THIS ISSUE

KDAI—Duluth, Minn.610	WAYS—Charlotte, N. C. 1000...610	WKNE—Keene, N. H. 500...1290
KDKA—Pittsburgh, Pa. 500...1020	WBAL—Baltimore, Md. 500...1090	WKPA—New Kensington, Pa. 250...1150
KFAB—Lincoln, Nebr.1110	WBAP—Ft. Worth, Texas. 500...820	WKST—New Castle, Pa. 400...1280
KFEQ—St. Joseph, Mo. 500...680	WBIG—Greensboro, N. C. 500...1470	WLBZ—Bangor, Me. 500...620
KFH—Wichita, Kansas. 500...1330	WBT—Charlotte, N. C. 500...1110	WLS—Chicago, Ill. 500...890
KFNF—Shenandoah, Iowa. 500...920	WBZ—Boston, Mass. 500...1030	WLW—Cincinnati, Ohio. 500...700
KFPY—Spokane, Wash. 500...920	WCAR—Pontiac, Mich. 500...1130	WMAQ—Chicago, Ill. 500...670
KFWB—Los Angeles, Calif. 500...980	WCHS—Charleston, W. Va. 500...580	WMBG—Richmond, Va. 500...1380
KGKO—Ft. Worth, Texas. 500...570	WDEL—Wilmington, Del. 500...1150	WMBS—Uniontown, Pa. 500...590
KHAS—Hastings, Nebr. 500...1230	WEAF—New York, N. Y. 500...680	WMC—Memphis, Tenn. 500...790
KLX—Oakland, Calif.910	WEEI—Boston, Mass. 500...590	WMCA—New York, N. Y. 500...570
KMBC—Kansas City, Mo. 500...980	WENT—Gloversville, N. Y. 250...1340	WMPS—Memphis, Tenn. 500...1460
KMMJ—Grand Island, Nebr. 500...750	WESX—Salem, Mass. 500...1230	WMRN—Marion, Ohio. 500...1490
KMOX—St. Louis, Mo. 500...1120	WFCI—Pawtucket, R. I. 500...1420	WMT—Cedar Rapids, Iowa. 500...600
KMTR—Los Angeles, Calif. 500...570	WFIL—Philadelphia, Pa. 500...560	WNAC—Boston, Mass. 500...1260
KOA—Denver, Colo. 500...850	WFMD—Frederick, Md. 500...930	WNAX—Yankton, S. D. 500...570
KONO—San Antonio, Texas. 500...1400	WFTC—Kinston, N. C. 500...1230	WOAI—San Antonio, Texas. 500...1200
KPAS—Pasadena, Calif. 500...1110	WGAN—Portland, Me. 500...560	WOMI—Owensboro, Ky. 500...1490
KRLD—Dallas, Texas. 500...1080	WGAR—Cleveland, Ohio. 500...1220	WOR—New York, N. Y. 500...710
KSFO—San Francisco, Calif. 500...560	WHAS—Louisville, Ky. 500...840	WORK—York, Pa. 500...1350
KSTP—St. Paul, Minn. 500...1500	WHN—New York, N. Y. 500...1050	WOV—New York, N. Y. 500...1280
KTUL—Tulsa, Okla. 500...1430	WHDH—Boston, Mass. 500...850	WOWO—Ft. Wayne, Ind. 500...1190
KVOO—Tulsa, Okla. 500...1170	WHO—Des Moines, Iowa. 500...1040	WPAT—Paterson, N. J. 500...930
KWK—St. Louis, Mo. 500...1380	WHOM—New York, N. Y. 500...1480	WPIC—Sharon, Pa. 500...790
KWKH—Shreveport, La. 500...1130	WIBC—Indianapolis, Ind. 500...1070	WRNL—Richmond, Va. 500...910
KWTO—Springfield, Mo. 500...560	WIBW—Topeka, Kansas. 500...580	WRR—Dallas, Texas. 500...1310
KXEL—Waterloo, Iowa. 500...1540	WICA—Ashtabula, Ohio. 500...970	WRRN—Warren, Ohio. 500...1400
KXOK—St. Louis, Mo. 500...630	WINN—Louisville, Ky. 500...1240	WRVA—Richmond, Va. 500...1140
WAAT—Newark, N. J. 500...970	WITH—Baltimore, Md. 500...1230	WSBA—York, Pa. 500...900
WAGM—Presque Isle, Me. 500...1450	WJBO—Baton Rouge, La. 500...1150	WSLB—Ogdensburg, N. Y. 500...1400
WALI—Middletown, N. Y. 500...1340	WJEJ—Hagerstown, Md. 500...1240	WSM—Nashville, Tenn. 500...650
WATN—Watertown, N. Y. 500...1240	WJOB—Hammond, Ind. 500...1230	WSNY—Schenectady, N. Y. 500...1240
WAVE—Louisville, Ky. 500...970	WJZ—New York, N. Y. 500...770	WSVA—Harrisonburg, Va. 500...550
		WWVA—Wheeling, W. Va. 500...1170

FRED BECKER'S JOHN HENRY

By Archie Green

Throughout the nineteenth century some American fine art -- whether of grand historical event or the details of everyday life, of majestic landscape or cameo portrait -- in subject matter dealt with folk musicians. For example, William Sidney Mount, between the time of Andrew Jackson and Abraham Lincoln, painted rustic fiddlers in a variety of settings near his Long Island home. Thomas Eakins lived on a Dakota ranch in 1887 and returned to his Philadelphia studio to complete two magnificent portraits of a cowboy banjo player and a cowboy guitarist. Parallel to such achievement in fine art, many commercial artists, now largely unknown, also turned to folk music in the form of thematic subjects for sheet music covers, minstrel stage posters, and other ephemeral advertisements. In past commentaries, I have suggested that, at both formal and popular levels, artists together helped to define folk music in celebratory and ritualistic terms. Such enshrinement of "old" music set off the relentless march of our nation to its urban/industrial destiny.

I have long been curious to know which artist in the United States was first to conceive and execute an extended series of works integrated by the subject of a single folksong. It had been my assumption that honors would go to someone in the nineteenth century. (The two Currier & Ives prints to the Arkansas Traveler will be discussed in a later article.) Yet my studies seem to lead to John Held Jr., whose *Saga of Frankie and Johnny*, a book of linoleum blockprints in "woodcut" style, was published in 1930. The two dozen cuts in this *Saga* may have dated to about 1910-1914, but I have been unable to learn precisely when Held finished each cut or when he grouped them for book appearance.

In the year of publication of Held's book, Julius J. Lankes was commissioned by *Harper's* to do a series of woodcuts for Roark Bradford's episodic novel *John Henry*. Widely distributed by the Literary Guild, this book served as a bridge between the verbal John Henry of traditional storytellers or ballad singers and the visual John Henry of the illustrations found within children's books of the past four decades. One of Lankes' admirers in the 1930s was Fred Becker, a woodcut engraver and printmaker, who carried his own art beyond bucolic realism to abstract form and surreal statement.

While employed on the WPA Federal Art Project between 1935-1939 in New York, Becker produced a John Henry series as well as a dramatic series depicting jazz musicians. The nine John Henry graphics have never been reproduced together in a single journal, and it is with real excitement

that this set is presented in the *JEMF QUARTERLY*. I first reached Becker by telephone during 1978 and learned something of his early interest in Afro-American lore. Hopefully, I shall visit him in the year ahead; here, I offer but a few comments on his John Henry prints.

Fred Becker was born in Oakland, California in 1913. He first studied art formally at the Otis Art Institute, Los Angeles and, after 1935, at the New School of Social Research, New York. A recipient of a Guggenheim Fellowship in 1957, Becker taught during the 1950s and 1960s at Washington University, St. Louis. Currently, he teaches at the University of Massachusetts, Amherst. During the Depression years in New York, Becker began to listen to jazz music. When big-band swing groups reached huge audiences about 1935, he frequented a number of clubs which featured small jazz or hot combos. In retrospect, he associates Manhattan's 48th Street with performers such as Adrian Rollini, Fats Waller, Teddy Wilson, and Wingy Malone. After hearing John Kirby "on the street" (48th), Becker began to follow his new friends uptown to after-hours spots in Harlem. It was in these clubs that Becker sorted out the multiple sights and sounds of his new jazz realm.

Here, I list Becker's seven jazz wood engravings from the years 1935-1939 (which I have seen): "Guitar Player," "Piano Player," "Trombone Player," "Drummer," "Beale Street Blues," "Clambake," "Jam Session." Although several of these jazz cuts have been reproduced over the years in museum catalogs or art journals, I do not believe that any have been used in direct association with recorded music. In the 1940s David Stone Martin walked the line between fine and commercial art, helping many folk and blues enthusiasts "to see" traditional music as a liberating force. I know of no specific association between Becker and Martin, yet the former clearly anticipated some of the latter's response to jazz in album covers for Moe Asch on his early 78 rpm labels.

In each of his jazz woodcuts Becker focused on a single performer or a small combo. By contrast, his John Henry set served a narrative function. Here, I list Becker's nine John Henry pieces in a sequence which seems appropriate to me, but does not represent the artist's actual order of composition, nor, necessarily, his personal sense of order inherent in the material. My comments in parentheses represent "thinking aloud" footnotes:

- 1) *John Henry Carryings On*, undated.

(Designed either to serve as a public-title page or as an opener in a gallery exhibition.)

- 2) *Black River Country*, undated. (Imaginative setting of swamp at sunset far removed from West Virginia's Big Bend Tunnel; does the sword encased in the stone block suggest a link to King Arthur?)
- 3) *Birth of John Henry*, 1938. (Hero emerges full grown from river; steamboat is link to Bradford's novel.)
- 4) *John Henry Building a Railroad*, 1936. (Baby John drives spikes; closest scene to traditional ballad.)
- 5) *John Henry and the Witch Woman*, undated. (Sorcery and sex point to doom.)
- 6) *John Henry Picking Cotton*, undated. (Early work typical of progression from agriculture to industry.)
- 7) *John Henry Loading Cotton*, 1938. (Theme straight out of Bradford.)
- 8) *John Henry's Hand*, 1938. (Most abstract within series; railroad tracks become palm's lifelines.)
- 9) *John Henry's Death*, 1937. (A female devil prods Henry to Hell; is hero holding up or uprooting urban civilization with his strength?)

The five dated items listed above are wood engravings, each about 6" x 4" in size. "Black River Country" and "John Henry and the Witch Woman" are also true wood engravings. However, "John Henry Carryings On" and "John Henry Picking Cotton" are scratchboard prints. Mr. Becker has informed me that the scratchboard he used in the late 1930s came from Vienna and was made of a chalk gesso coating on heavy smooth paper. Because of the heaviness of the stock, he could engrave it with burin tools in the same way that he cut end-grain boxwood. Technically, these last two items are not woodcuts but rather prints (or rubbings) from scratchboard blocks.

Fred Becker's John Henry series is reproduced here with the kind permission of the artist from photographs made by himself (for the four undated items) and by staff photographers (for the five dated items) made at the National Collection of Fine Arts, Smithsonian Institution. The NCFA copies were donated by the WPA in the late 1930s to the Washington, D. C. Public Library and transferred to the Smithsonian in 1967. In this connection, I have been unable to learn how many prints were made from any single woodblock, nor how widely the WPA distributed the prints. Becker has informed me that he has donated full sets of John Henry to the New York Public Library and to the University of Massachusetts, Amherst. I shall be glad to hear from readers about the locations of other copies.

Becker recalled for me with pleasure the first public showing of any of his John Henry series. On 14 April 1936 Orson Welles produced for the WPA Federal Theatre Project, an all-Negro production of "Macbeth" at Harlem's Lafayette Theatre, and Becker's earliest John Henrys graced the theatre lobby. At year's end, 1936, the Museum of Modern Art in New York mounted a groundbreaking exhibition, "Fantastic Art, Dada, Surrealism," in which two of Fred Becker's WPA engravings, "The Monster" and "John Henry's Hand," were selected. I believe that this latter choice represented John Henry's debut in any American museum.

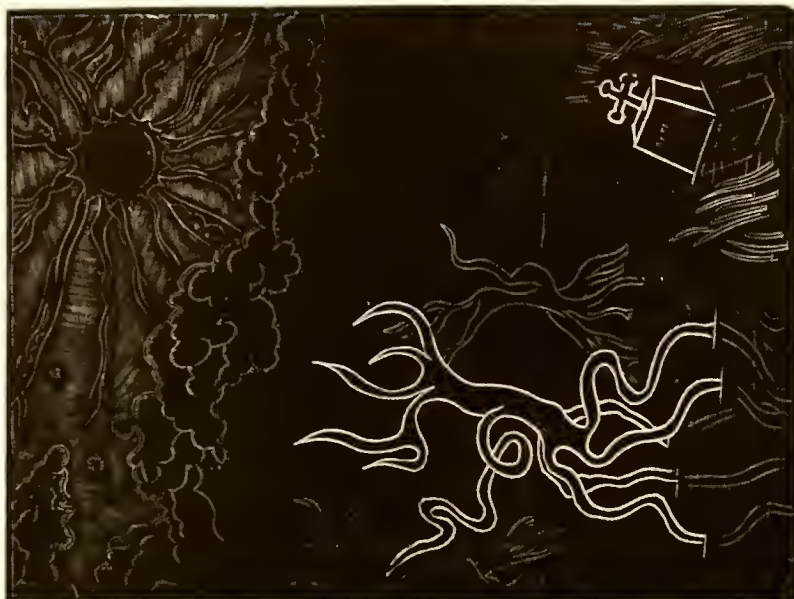
During our Bicentennial celebration, the National Collection of Fine Arts in Washington, presented a major exhibition, "America as Art," and included four of Fred Becker's WPA John Henry wood engravings: "Birth . . .," ". . . Railroad," ". . . Hand," ". . . Death." The NCFA's director, Joshua C. Taylor, edited an extensive catalog for the exhibition, also titled *America as Art*. Becker's four John Henry cuts were reproduced on page 230 of the catalog. It was this show and catalog which prompted me to reach Mr. Becker and to request that he make his full series available to a new audience.

I close my brief commentary with the note that Becker drew on two outside sources, literary and musical, for data on John Henry. He had read Roard Bradford's novel in the early 1930s, and a few years later he first heard the ballad performed in a Manhattan jazz club, possibly by John Kirby, possibly by Ben Thigpen. Although folklorists have faulted Bradford for departing from tradition, his book's influence cannot be denied. Bradford did give leads to other writers and artists who, in time, both enlarged and popularized the John Henry legend.

Before Fred Becker, only two other American artists had turned to John Henry: Eben Given offered the earliest illustration of the hero for Frank Shay's *Here's Audacity* (1930); J. J. Lankes completed two dozen woodcuts for Bradford's *John Henry* (1931). Unlike Given and Lankes, Becker was free to transcend the text of a single book. Further, he was impelled by his abstractionist bent to go beyond the stringent realistic mode prevalent in the 1930s. Accordingly, Becker's imaginative John Henry was at once young and old, innocent and decadent, naive and grotesque. I do hope that Becker's fine prints continue to be shown in museums, and that they, in turn, will inspire viewers to see again the many John Henrys.

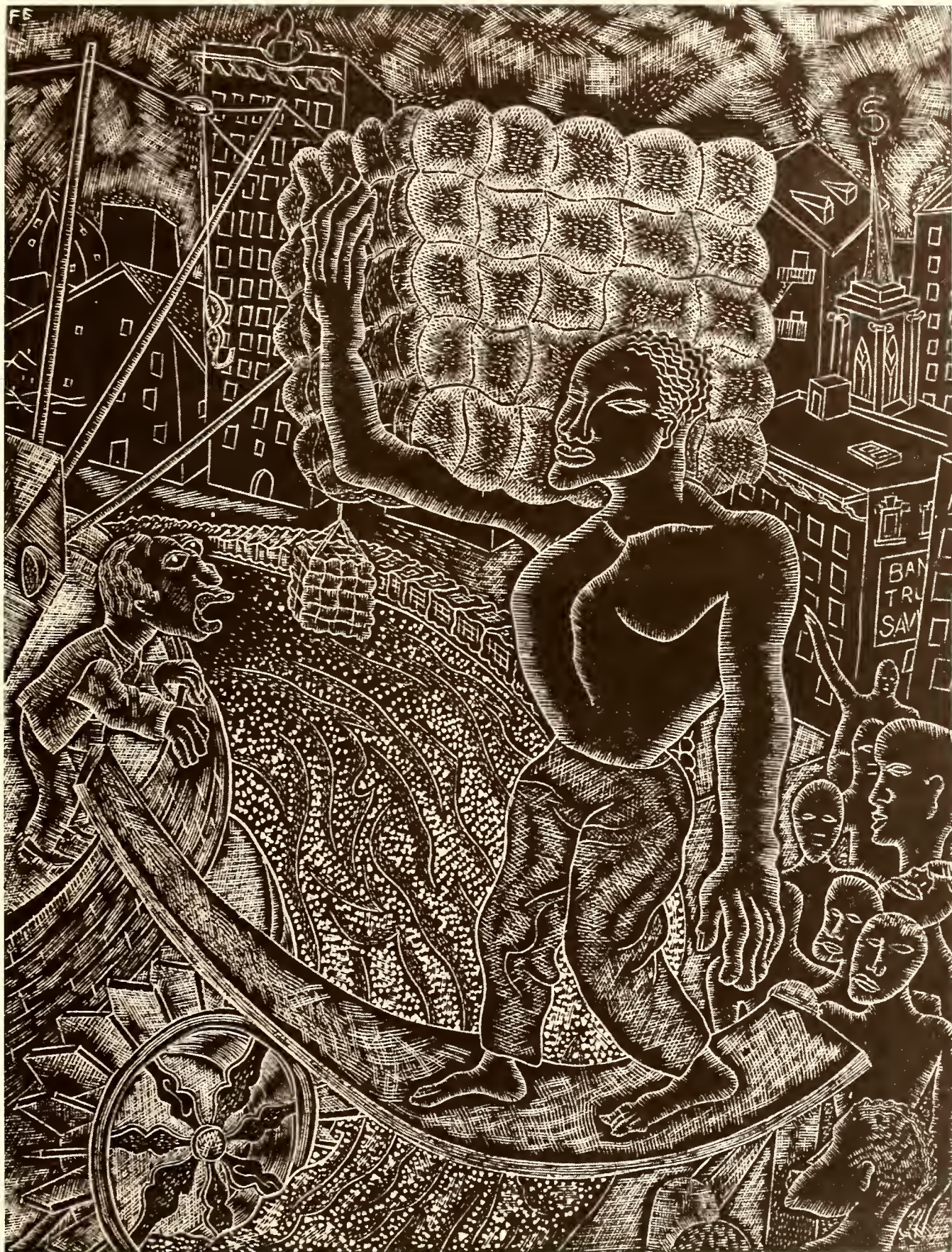
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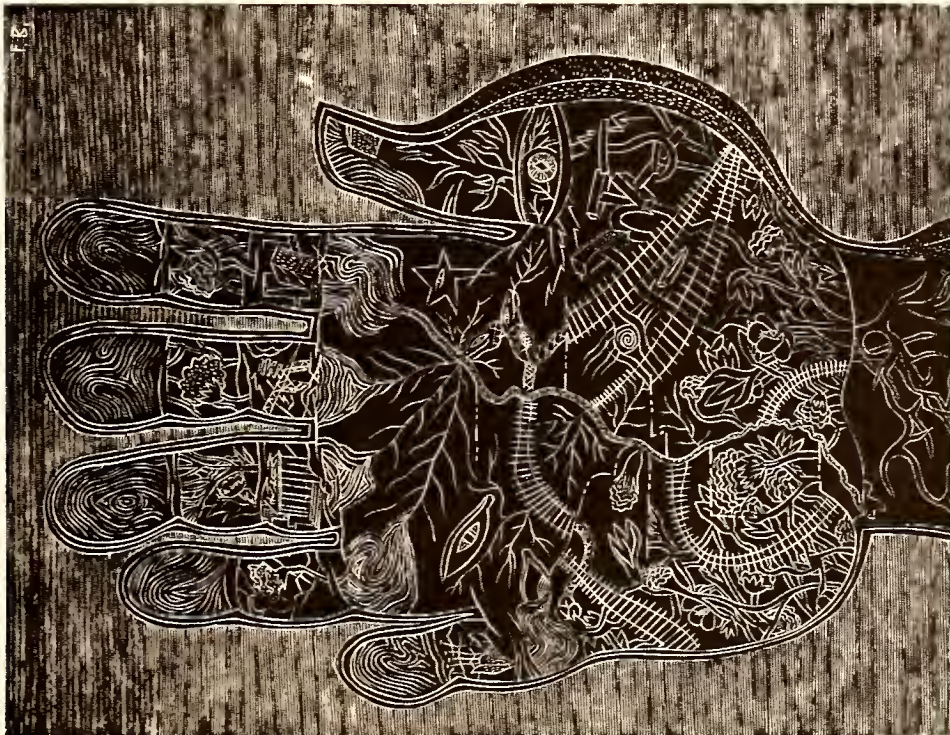












COSMIC COWBOYS AND COSMETIC POLITICS

By David Perry

[David Perry is a member of the faculty of the Department of Government at the University of Texas at Austin. He is the author (or co-author) of four books, the most recent being The Rise of the Sunbelt Cities.]

If all the magazine articles, posters, record jackets, and other assorted commentaries are to be believed, Austin, Texas is one of the new music capitols of the nation. Cowboy shirts and country riffs have become standard fare in rock groups from New York to Los Angeles. More than a few people identify the Nashville outlaws who center in progressive country Austin as the soul of this shift in contemporary music. Whatever the geographics, the point is that the intricate and spaceless rock of the sixties has turned down a relatively limited country road. At the same time, the seemingly limitless changes of a political and social caravan of new consciousness of the sixties also seems to have dribbled down some quiet back street. The change in music appears to describe, as well as forecast, change in ourselves; as we have become cosmic cowboys, we have apparently become cosmetic politicians. As such, progressive country music is a telling indicator of our times.

These are times of personal disequilibrium, providing very little common ground upon which we can all meet. One of the few meeting places left appears to be our use of the record player as a source of withdrawal from a fractured and pressurized world. We use the music to which we listen as some sort of a friend who validates much of what we think. Finding it impossible to act upon all our thoughts, we turn to music. This music, then, operates not only as entertainment, but also as a source of fantasy fulfillment and political belief validation. If this is a generalization which holds for the use of music through time, it is especially true for the music of the past two decades. It was not an accident that the music of the late fifties and the sixties included some of the most intricate and technically advanced composition yet developed. Such sophistication in composition was spurred by a revolution in electronics and audio technology. But more than this, it was a visionary and a psychedelically explosive manifestation of the drugs we took, or wished we had had the nerve to take.

If the sixties were years of electronic and chemical revolutions which heightened our awareness, they were also years of apparent revolutionary political consciousness. The folk and the

rock musics of these years were often violent and militant--mirroring an age of political awareness during which the institutions of war, race, and personal relationships were all challenged. The music told of attempts to tear down the limiting walls of many of society's fundamental social and political institutions. We children of the sixties forged ourselves either through action or fantasy into battering rams. With flowers in our hair and wet handkerchiefs in our pockets, we marched out to do battle with war and racism. We saw our role in domestic oppression and our self-righteousness was challenged; we were asked to go to war and our very lives were threatened as well as our moral sensibilities; we saw the growing dangers in what painfully appeared to be the wasteland of formal marriage, and felt it potentially more rewarding to make less formal, though not necessarily more casual, sexual and other highly personal relationships.

The music of the day supported us to the extent that we participated in such attempts at reformation. If we did not have immediate access to brothers and sisters suffering from the same dilemmas over the same decisions of action against society, if we lacked some sort of politically supportive community, we could always withdraw to the dark of our rooms and find that community among the brothers and sisters who came to us from our record players. We listened to Dylan, to "St. Gracie" and the Airplane, to the Grateful Dead, to Richie Havens, Phil Ochs, or to the Stones, or Baez, or Jimmy Hendrix, or Pete Seeger, or Tom Paxton, or the Lost Poets, or Yes, or King Grimson, or Leonard Cohen, or Blue Cheer, or Carl Ogelsby, and on and on and on. Never before had musicians so consciously taken so many others to new political heights. What made these people even more important was that they sang with special strength to those of us who did not quite have the courage to act on our particular feelings of protest over war, race, or marriage. Their music acted as a healing salve--a journey into political voyeurism, at least an LP long, which allowed us to sleep a bit more soulfully in such righteous times.

But the seventies do not appear to be anywhere

near as righteous. While the sixties were years of vibrant challenges to some of society's most fundamental institutions, the seventies dawned as a very different age of self-interest. This latter decade has been characterized by another sense of political and social awareness. We discovered that as things changed, nothing really changed. The war in Vietnam ended, but the politics that the war represented still remained intact. Blacks could now vote and ride in the front of a bus, but the war on poverty had been reduced to a national campaign against welfare cheaters. While sexual freedom was more or less an established fact, marriage rates were up, divorce rates were really up, and couples counseling had become a fact of life.

What had we really done in the sixties? We had torn down institutions without ever really providing substantial alternatives--or maybe those institutions really die a lot harder than we naively first thought. It appeared to the early children of the seventies that we had not created a revolution as much as we had added to societal confusion--as if revolution can be created in a decade, in any case.

The economy also declined rapidly at the opening of the seventies. Gone are the salad days of apparently limitless job opportunities which had characterized much of the preceding decade. In their stead have come days of uncertainty about how one is to make a living. Both high school and Ph.D graduates stand frighteningly good chances of hitting the unemployment line, or, at the very best, of getting jobs which in no way meet their expectations. In short, the seventies became an age of political disillusionment and individual uncertainty. Few persons can afford the luxury of taking on the political issues of others, when they, themselves, feel oppressed. Each individual feels politically, socially, and economically ineffective --in need of political renewal, psychic therapy, and a good job.

The young music listener in the seventies does not need to be told that things are going badly--she knows it; hell, she's going badly. Get politically involved right now? No thanks; look at the sixties--it's been a bust. And what if she does become politically active and gets branded as a troublemaker? Well, the chances of getting a job and making a decent living are going to be further impaired. It's time to get her own head together, then get a job and then, maybe--just maybe--if she can get some breathing space and some security, become involved again.

It is no wonder that listeners in this state have turned to music which does not destroy basic institutions, but rather reveres roots and takes its cues from some of our longstanding institutions. The Open Land is the primary one. It has not been destroyed by politics and still retains an ultimate position of importance in our heritage. If nations are built upon myths and folk traditions (and I think they are), then the dream that has prevailed in America, more than any other, is that of the frontiersman and cowboy. We are

dominated by white Europeans, sprung from a heritage which placed a primacy upon the land. The New World was a vast wilderness filled with a richness which could not be obtained in Europe. We are a nation that has revered Davy Crockett and Daniel Boone, and the reincarnation of such heroes in Gary Cooper and John Wayne. Today, if we cannot be real cowboys we can at least be suburban land owners and cosmic cowboys. While the parents of the children of the seventies tune their lawn movers, their kids listen to Michael Murphey sing "I Just Want To Be a Cosmic Cowboy":

Now big raccoons and harvest moons
Keep rollin' through my mind.
Home on the range where the antelope
play
Is very hard to find.

Don't bury me on the lone prairie
I want to play there 'live.
I'm doing my best to keep
My little pony in overdrive.

I just want to be a cosmic cowboy,
I just want to ride and rope and shoot.
I just want to be a cosmic cowboy,
A super natural country rockin' galoot.

And up is not the way I wanna shoot.

In the self-parodying words of this song, we find contemporary insight into ourselves at this time, and we also find succor in mythical traditions of our cowboy heritage. This heritage may not be that of the streets of the sixties or of Woodstock, but it is our security blanket when all else fails. It helps explain why, in an urban age, we appear to find sanity and rebirth in that which is clearly non-urban, laid back, and cowboy. The cowboy image is truly cosmic or universal in this country. It cuts through all the personal tensions and dilemmas of our modern age. It gives us a ruggedly individualistic model around which to justify that which otherwise might appear to be selfish attention to one's own interest. Sexism and racism come along with this withdrawal into landed ruggedness. But we are at a stage where these problems are the problems of others; we haven't time or energy for "them." If we are a little sexist or racist--well that's just who we are.

In short, in the quiet of our rooms or in the longneck-strewn bars of "Groover's Paradise," the easy lack of social and political commitment found in the "Austin Sound," with its progressive country drift, mirrors the needs of the rather strained and helpless people of the seventies. As such it is important music; it mirrors the state of Texas and the state of the nation. Its political message, therefore, should not be overlooked simply because it appears, in contrast to the music of the past, to be relatively apolitical. The nation itself has turned inward and towards its past--it no longer affords, or perhaps it feels it can no longer afford, the luxury of conscious political action or entertainment.

Without making unduly morbid the world of present-day listeners to progressive country music, I would suggest at this juncture that they are caught, if you will, between the proverbial "rock" and a "hard place." Indeed the term "country rock" may be the most apt description of much of what is called the "Austin Sound." In some ways, the cosmetics of the music of Austin, and of the Southwest in general, represents protest of a different stripe. Cosmic cowboy listeners are long-haired, booted, and jeaned folk. The attire is definitely different, just as bell-bottoms and work-shirts were, just as mod clothes and long hair were, just as pegged black pants and pink shirts were. But, beyond this cosmetic similarity with past protests, country rock lacks the moral imperative (or the Hard Place) of hard core country and the political imperative (the revolutionary Rock) of much of rock and roll in the sixties.

Nashville, or hard-core country music differs from country rock or progressive country in that it is driven by the moral imperative of sin--of the free floating male who must be with another woman, even if it means adultery. In fact, the tinge of adultery makes for much of the triangular drama of the hard core country song. The hard place of the marital institution urges the woman to "Stand By Your Man," whatever he does. Tammy Wynette sings:

Sometimes it's hard to be a woman,
Giving all your love to just one man.
You have the bad times and he'll have
good times,
Doin' things you don't understand.

But if you love him, you'll forgive him
Even though he's hard to understand.
And if you love him, oh be proud of him
'Cause after all he's just a man.

Stand by your man,
Give him two arms to cling to
And something warm to come to
When nights are cold and lonely.

Stand by your man
And tell the world you love him,
Please give him all the love you can,
Stand By Your Man.

This song typifies the plight of the woman who almost always remains faithful, who waits at home and takes back her drinking, womanizing, outlaw-of-a-man after he has strayed. It sits full square in the tradition that no matter what happens, how much you have been wronged, the formal institution has a primacy which must be respected. So, woman, get it together, live through it all, because D-I-V-O-R-C-E is wrong.

But the singers, writers, and listeners of progressive country removed such moral drama in the sixties, when they broke the conventions of sexual institutions which went with marriage. There are some exceptions here: Willie Nelson and Waylon Jennings sing a variety of songs in

the traditional hard country vein, but they are more the exception than the rule among the Nashville outlaws.

Where hard country and progressive country appears to meet most concretely is in the theme of the outlaw, of the free, unchained drifter--free of the institutions of marriage, of hard-driving jobs, of responsibilities, of politics, and of other fetters of society. Such a theme is especially attractive to listeners who feel threatened by their unemployability, or feel oppressed by the fact that they must turn in eight hours a day at a job which in no way meets their dreams or matches their talents. The progressive country listener wants to be an outlaw, a limit buster, a chain breaker. We'll return to this theme again.

Just as Austin country does not quite sit in the hard place of Nashville country, it also does not hurl the rock of political outrage at immoral institutions as music did a few short years ago. When compared to much of the rock and folk music of the sixties, progressive country music appears all but apolitical. Indeed, if sixties music can, in many ways, be summarized in the words of Bob Dylan's "Blowin' in the Wind," the character of progressive country is caught in the words of Jerry Jeff Walker's "Pissin' in the Wind." Compare the opening verses of both songs:

How many times can a mountain exist
Before it is washed to the sea?
Yes, and how many years can some
people exist
Before they're allowed to be free?
Yes, and how many times can a man
turn his head
And pretend that he just doesn't see?
The answer my friend is blowin' in
the wind.

Pissin' in the wind
Bettin' I'm a losin' friends
Making the same mistakes we swear
We'll never make again.
Pissin' in the wind
But it's blowin' on all our friends
We're gonna sit and grin and tell our
grandchildren.¹

Walker calls a halt to the pretentious political mind: we haven't even got our own personal lives together, and any changes we bring about will likely leave us in the same day-to-day state we were in before we started. So relax, stay home, and don't take your dreams or mistakes too seriously; we are all just little pissers anyway, "gettin' by on gettin' by."

But in trying to understand what Texas or progressive country is, it would be foolhardy to stop at this and simply say what it isn't. It is successful, and for a variety of reasons, it will retain a position of importance in American music after the first flush of its popularity

subsides. First, it is rooted in our Anglo-Saxon heritage--the mythology, the social images, the use of the fiddle, the reel, and the chantey beat are all found in much of this music. Second, progressive country draws upon the drifter theme--the cowboy who is a rugged individual, who, in the mythology of America, has been a loner--one who fights for right and moves on--not to be caught by the turmoil of the spaghetti-bowled labyrinths of Guy Clark's "L. A. Freeway" or any other urban trap. This music says "give me some dirt road back streets." As such, it is anti-urban, anti-city, enshrining the pastoral and laid-back environment of the cowboy. Here we find a traditional property-oriented Lockean liberalism; a politics that reveres individualism and successful life on the land.

It should come as a surprise to no one that this orientation in contemporary music finds a home in Texas. After all, Texas is the state of the BIG COUNTRY. Texas is a state of mind. The land and the cowboy are at the heart of the Texas mystique. We are all Texans after seeing our first John Wayne movie; it matters not if we grew up in Brooklyn or Waco. As for the music being progressive, it also is no surprise that progressive country centers itself in progressive Texas, and progressive Texas is part and parcel of the Austin mystique. Austin, after all, is, in the word's of Doug Sahm, "Groover's Paradise." It is in the bars and honkytonks of "Groover's Paradise" that the "heads" and "necks" meet to listen to good ole boys do good ole rockin' country. And whether you are a head or a neck you can get off together on a musical form which takes its roots from long standing folk traditions.

An additional reason for progressive country music's strength lies in its sense of history. It's looking back music, taking the listener back to the good ole days of the good ole boys. It tells of past experiences or spins yarns into whole cloth. Perhaps the most exciting and important part of Austin music is storytelling. The Austin writer Steve Fromholz sits in a class by himself when he is singing the "Texas Trilogy." Just as Woody Guthrie took us through the Dust Bowl of Oklahoma, Fromholz takes us straight into the guts of the rural death pains of hard-land living in Texas today. He cuts through the romantic myths of our movie-minded John Wayne conceptions of the big country and the big ranchers, using parodying riffs backing up the lines about the stark legacy of the land left to Billy Archer and his family:

Archer is their name
And cattle is their game
They give to the acres that they own.
If the Brazos don't run dry
And the newborn calves don't die
Another year from Mary will have flown.²

He collapses Hollywood dreams into realities in one succinct refrain.

Another such storyteller, Townes Van Zandt would pull my friend Rick Piltz and me halfway across the state of Texas to hear him sing the "Ballad of Pancho and Lefty." This haunting tale of banditry and betrayal on the plains of Mexico is more than a story--it is also a cynical reminder of just how society treats real outlaws. This cynicism is no more apparent than in the lines:

Pancho was a bandit boy,
His horse was fast as polished steel;
He wore his gun outside his pants
For all the honest world to feel.

Well Pancho met his match, you know,
On the deserts down in Mexico;
Nobody heard his dying words--
But that's the way it goes.

And all the Federales say
They could have had him anyday;
They only let him go so long
Out of kindness, I suppose.

Lefty he can't sing the blues
All night long like he use to;
The dirt that Pancho bit down South
Ended up in Lefty's mouth.

Van Zandt constantly changes the lines about the Federales just enough to inform the listener of society's dogged search-and-destroy tactics when confronting the outlaw, outsider, or revolutionary. The freedom of Pancho, the outlaw-loner, is finally smashed by a wiley and cheating society which cannot get Pancho on his own terms, but must buy his downfall through the betrayal of his friend Lefty. From a political standpoint, such music, at its best, represents a sort of non-ideological hip or cosmic populism. Maybe it is country anarchy, focusing on individual freedom, with this freedom most dramatically spelled out in the outlaw metaphor.

If storytelling is a crucial component of music in general, it is an indispensable component of progressive country music. In the music of Austin, we hear songs of the drifter, the bum, the hero. Jerry Jeff Walker sings of the boot-maker, Charlie Dunn, and of wandering minstrels like Curley and Lill; Guy Clark sits you down on a curb with a wino who tells how "Heaven is just a Dallas Whore." The writers seem to be searching, as we often search, for lovers and lovable characters--persons of dramatic and romantic demeanor in the "Alleys of Austin" and elsewhere. We are voyeurs of such characters--winos, whores, heroic drifters. The storytellers of progressive country feed our fantasies through these songs. Willie Nelson tells of the search for love in his metaphorical "Red Headed Stranger." Nelson takes the simple cowboy ballad style, adds his own red-headed outlaw, and pushes it into this deathly painful love story. The character under examination in this tale is, for most listeners, Willie himself.

In the song, "Charlie Dunn," Jerry Jeff Walker talks of the love of craftsmanship that makes any good cowboy appreciate excellence in his equipment. Boots for the rancher are important; they are worn for long hours and take an excessive amount of punishment. They are also a sign of one's ego and style. The boot-maker who fashions a boot to meet these needs is to be respected. Walker tells about the respect we should all have for Charlie Dunn. In Austin, you will find a man who will understand your cowboy world and the type of boots you need to deal with that world--it's the wise and wizened "Charlie":

If you are ever in Austin, Texas,
And a little run down on your soul;
I'm going to tell you of a man to see,
I'm going to tell you right where to go.

He's working in Capital Saddlery,
And he's sewin' in the back of the place;
He's Charlie Funn, the little frail one,
With the smile and the leathery face.³

Most listeners rarely wear boots and wouldn't know Charlie's boots from storebought; but they all have political and social "boots" which may be ragged and battered, and they find succor in the ages of wisdom which comes from the sage services of this old craft.

Of all the songs of romantic characters written in the past few years, "Desperadoes Waiting for a Train" by Guy Clark may be the archetypical classic of progressive country. Clark takes his listeners right into the west Texas kitchen of his grandmother. He is a young boy trying to pluck out "Red River Valley" at the kitchen table with his grandmother's old oil rigger man-friend. The old man is sadly running his "fingers through seventy years of living" and wondering, "Lord, has every well I've drilled gone dry?" A seventy-year-old man looks back on life, and sees nothing of merit. The "wells" of his life all seem to have been futile pipe dreams--when it's all over what has he really done, what has he to show for his activity on earth? Guy answers: this old man was his friend, his teacher, his hero. The man should have been an outlaw, a desperado, because society didn't do much to include him, to make him feel like a legitimate person and reward him for all he had done. Guy transfers his understanding of the struggle of this old man's life to all old men with the line, "to me he was one of the heroes of this country, so why's he dressed up like them old men?" They're like desperadoes waiting for a train because such outlaws have a code of their own, a brotherhood, an understanding which is lost to the rest of the world. Through, and with, this old man, Clark claims the same identity; through Clark we do the same.

Just as progressive or Austin country music has a tradition of telling stories about lovable characters, it also tells stories of love. The ties with Nashville or hard country music can be seen but the baseline of marriage with its institutionalized moral imperative is usually missing.

Walker's "When I Had Your Love," Michael Murphey's "Texas Morning," and B. W. Stevenson's hauntingly beautiful "On My Own" spell out the pain of many listeners over non-institutionalized relationships. These songs tell of the lack of guidelines to help us understand what a loving friendship is and what personal destruction can occur as "love goes bad."

These pains are ageless and universal, but they are sung without the sinful guilt which plagues the world of the adultery-minded writers of hard country. Michael Murphey in "Texas Morning" follows his disinterested love back from California. Stevenson, in "On My Own," pleads to his ex-lover in hurtful anger that she not "do the same damn thing" to her next lover. Neither Murphey nor Stevenson nor any of their contemporaries have found guaranteed answers to such problems in their new sexually-free world, and neither have we listeners. There is very little difference between children of the progressive seventies and the hard country and soft Muzak folk of other generations. It leads me to wonder whether the music of progressive country is really cosmic or universal in its new-heralded social importance, or whether it is just a cosmetic reflection of a yet unsorted political-social change in sexual mores.

The music of the cosmic cowboy is not only rooted in country storytelling, it is also rooted in musical forms of rock and roll. The very term "progressive country" refers to a new rock-based style, arrangement, and execution of the music. In a very real way, the early Austin scene, composed of groups such as Rocky Erikson and the 13th Floor Elevators, Conqueroo, Sheva's Head Band, and old staples like Craig Hillis and Mickey Raphael, was an exceedingly influential center for rockers in the changing country music world. Even now after I've paid my three or four to see some visiting country rocker and Craig or Mickey or Rocky show up to sit in, I find I'm usually more satisfied with what goes down than I am with the visiting fireman himself. The musicians of Austin play country and rock with clear precision and they display a rough-edged quality which turns manufactured country into Austin distinction. How else do I explain this? I guess it's just one of those things that comes under the category of "you shudda been there."

The quality of musicianship, however, still does not overcome the fact that this is a limited form of rock--it's country rock and it rarely rises above high quality boogie. And for me, high quality boogie is still pretty sad rock. The songs waffle along between country lyrics and rock licks; they just wallow in the middle of nowhere, lacking the freedom of good rock and the drama of simple country. At one level, the progressive country scene is plastic and synthetic--cosmetic rock and cosmetic country being played to an audience filled with cosmetic cowboys. The musicians are not really rockers anymore; the singers are singing about cowboy experiences they really don't live; the audience is listening

to and looking like what it really is not. Murphey puts it best--cosmic cowboys don't want to be buried on the lone prairie, they just want to live there. Commitment to big land culture is just not that deep. The only ponies we know even semi-intimately are Mustangs made by the Ford Motor Company. As the words of the "Cosmic Cowboy" imply, we'll just put those "lil' ponies in overdrive" and head for the country.

Finally, a whole segment of progressive country music is just plain "Pissin' in the Wind." It's hard core sexist, male oriented, drinking, and "fuck the world" music. Most of it is just plain crap, in terms of quality, politics, and values. Major proponents of such jive claim to be not so much cosmic cowboys as outlaws. Nothing turns me off more than hearing David Allen Coe raunchily proclaim to a crowd that he is the meanest redneck motherfucker of them all and he'll take on anyone who thinks this isn't true. The ultimate absurdity of progressive country is found in Coe's constant plea to the media, his audience, his press agent, and anyone else who will listen that he really is a "murderer."

Rusty Wier brings the consciousness of Austin music to an ultimate low with his song "I Heard You Been Layin' My Old Lady." He treats his wife like a piece of expendable baggage. When he finds that she has spent time with his friend Joe, he gets angry, but in the end he cavalierly decides to "give" his wife and his snotty-nosed kids to Joe. Such is punishment for a friend's infidelity. Another interloper is Charlie Daniels who looks like a groovey hippie and lays out a line of what can be called long-haired, right-wing militancy. These personalities, and the music they write, can hardly be called "progressive." Indeed, they take listeners off into the dark anarchy of fear and offer them a violent and uncommitted moment out of their real worlds.

Very few progressive country folk give us the feeling of authentic personal anarchy that makes us believe that they have, at some time, lived the hard life and have payed dues for such

a lifestyle. While he lives in a suburb now, Jerry Jeff Walker is truly scamp. He is a "Hairy-assed hillbilly" when he sings "Pissin' in the Wind." In "Hairy-Assed Hillbilly" you get a piece of his life just as you do in "Bojangles." Walker makes you taste his drugged-out lifestyle in the renditions of "Getting By" and "Backslider's Wine." Hell, an evening listening to him is an evening of backsliding quite often replete with Jerry slidin right off the back of the stage in a stupor.

Much of the same can be said for Ray Wiley Hubbard. When Hubbard sings "Up Against the Wall Red Neck Mother," or "The Loving of the Game," you know what drives him and Walker. They'll kill themselves some day not so much for money, but through what it takes to get up and on for one more shit-kicking performance.

Most of the rest of this part of the Austin sound is simply an attempt to touch a need to piss on a world with which we don't otherwise know how to deal. Just get drunk, laid back, or laid--its a political cop out at its worst, and a psychic drop out at its best. It's in tune with the position of many folk living out the seventies. Such songs are anthems to the need to feel better in an age when people feel helpless and out of control.

Indeed, the whole progressive country movement feeds its listeners fantasies for temporary freedom (at least a concert long) without placing any conditions or demands on them to get free. If you've got the bread for a ticket and some longnecks--then come be a cowboy, an outlaw, a non-committed hillbilly. Become screaming drunk, become mellow and laid back. Sure, turn on your record player, put your pony in overdrive, and head on down to the "Alleys of Austin to "Groover's Paradise," Ya'll come back anytime ya wanna do a dream-filled and mindless apolitical boogie, y'hear?

FOOTNOTES

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SOME LOUISIANA CAJUN SONGS ABOUT NAPOLEON

By André Prévos

[While studying mathematics in France, André Prévos' interest in folklore and folksongs began when he started collecting blues records. After obtaining a licence in mathematics and a licence in English at the Université de Poitiers, France, he entered the American Studies Ph.D. program at the University of Iowa. There he studied folklore under Pr. Harry Oster. He is currently writing his dissertation on the history of the French in Iowa at the University of Iowa.]

Napoleon Bonaparte was very popular when he was alive and, after his death, soon became one of the most often-named heroes in many folk circles. Born the son of a poor family in Corsica, he became the Emperor of the French. His many victories as a general of the French Army and then his military performances as the Emperor of the French led to the establishment of a series of tales and songs which have been recorded in many regions of France. Some of these songs have also been recorded among French speaking groups in America, such as French Canadians and Louisiana Cajuns.

In the first part of this article I will consider two songs recorded in Louisiana in 1958 and 1960. The songs are considered simultaneously because, even though they present some differences, the subject is the same. In March 1958, Harry Oster recorded a song sung by Mr. Jean-Paul Davide. The title of this song is "La Ville de Mantoue"¹:

La ville de Mantoue, eh Dieu qu'elle est jolie.
Elle est jolie, oui, belle assurément,
Que Napoleon veut y rentrer dedans.

The city of Mantoue, oh God how pretty it is.
It is pretty, yes, so assuredly beautiful,
That Napoleon wants to enter in.

Napoléon a envoyé quatre hommes de ses gens
d'armes.
Allez voir le président du peuple,
A savoir s'ils veulent se rendre à nous.

Napoleon sent four of his men of arms.
Go and see the people's president,
To find out whether they want to surrender
to us.

Le président du peuple lui a envoyé lui dire:
De rtoutautoure (du tout au tout)
Nous nous moquons de lui,
Aussi bien la nuit comme le jour.

The people's president sent one to tell him:
De rtoutautoure (all in all)
We make fun of him,
Night as well as day.

Napoléon a fait bloquer son hôtellerie.
Le premier coup de canon qu'on a tiré,
Tout' la jolie ville n'a tremblé,
Et toutes les jolies dames de Mantoue étaient
sur'les remparts montées:

Napoleon had his hostelry blocked [artillery
The first cannon shot fired, positioned]
All the pretty city trembled,
And all Mantoue's pretty ladies were
standing on the ramparts

Napoléon apaisez votre colère,
Nous vous donnons chacun' cent mille escus.
De vos cent mille escus mesdam',
Je ne saurais quoi en faire.

Napoleon calm your anger,
Each of us give you a hundred thousand crowns.
Of your hundred thousand crowns ladies,
I would not know what to do.

Mes canons bris'ront tout' vos maisons,
Et mes chausseurs vous pilleront mesdames.
Courage mes enfants, la ville est au pillage.
Ils ont tant tiré, mais tant de (patronelles),
Que Napoléon éta rentré dedans.

My cannons will break down all your homes,
And my infantrymen will plunder you ladies.
Courage children, the city is to be plundered.
They fired so much, oh so many (patronelles),
That Napoleon entered in.

In 1960, Revon Reed, in Mamou, Louisiana, recorded the following song, sung by Edeus Naquin, the title is also "La Ville de Mantoue"²:

La ville de Mantoue,
Oh oui grand Dieu
Qu'elle était belle oui.
Elle est garnie de tous ses Louisianais,
Avec tous ses braves soldats.

Bonaparte a su mais fabriquer
Sa batterie nationale.
C'est Bonaparte qui nous envoie ici,
C'est pour apaiser vos canons.

Mais de tirer vous avez dames de proposition,
Mais de tirer vous en.
On vous compterez chacun cinq mille francs,
Si vous les apaisez vos canons.

Vous allez dire à Bonaparte en se moquant
de lui,
On se moque de lui le jour comme la nuit,
Mais oui, la nuit comme de le jour.

Allons enfants courage la ville est au
pillage,
Allons enfants courage la ville est au
pillage.
Ils ont tant tiré, ils ont tant de
(poivronelles)
Que la jolie ville a renversé.

Si ce sont des présidents, mais de l'Etats-
Unis
Je voudrais que le pays changerait de parti.
Jusqu'à l'Europe allez à l'Espagne,
On ne voitrait plus que les drapeaux français.

The city of Mantoue,
Oh yes great God
How beautiful was it, yes.
It was surrounded by all its Louisianans,
With all its brave soldiers.

Bonaparte knew how to assemble
His national battery.
Bonaparte is the one who sends us here,
It is to calm your guns.

But to fire you have ladies no proposition,
But to fire you have.
Each of us will count you five thousand francs
If you calm them your guns.

Go tell Bonaparte while making fun of him,
We make fun of him day as well as night,
Yes indeed, night as well as day.

Let's go children, courage, the city is to
be plundered,
Let's go children, courage, the city is to
be plundered.
They fired so much, they have so many
(poivronelles)
That the beautiful city fell.

If they are presidents of the United States
I would like that the country would change
sides.
All the way to Europe, go to Spain,
One would only see French flags.

The general theme of these songs is known to a certain extent both in France and Canada. The basic plot of the siege of a city and its defeat has been traced by Achille Millien back to the times of King Louis XIV. After this original song (or at least the most ancient version of this song that has ever been collected), many other names of cities and of military officers were added, and variants on this theme appeared. Millien, in his *Chants et Chansons*, gives some examples: the siege of Valenciennes, the siege of Mons in 1691, and finally the siege of Mantoue and Bonaparte.³ Henri Davenson,⁴ in his list of variants, also mentions the siege of Toulon in 1793. According to the historians of the Napoleonic era, it was during the siege of Toulon that Napoleon showed his knowledge of warfare by leading the first successful attack against the city occupied by the British forces.⁵ But in this variant the name of Napoleon does not appear. Instead, it is the "nation" which sends the emissaries.⁶ The events that took place four years later led to the inclusion of Napoleon's name in the songs dealing with the siege of Mantoue.

The historical circumstances of the siege of Mantoue were in effect quite ideal for the creation of a new folksong. When he arrived near Mantoue on 29 May 1796 Napoleon Bonaparte was a young man of twenty-six, already famous as a warrior. Unlike the traditional military hero, Napoleon was a small and rather skinny man. He did not look like a great military chief, but more like a lower class young man with an unconventional hair-do for the time. Though he did not look like the Supreme Chief of an army, he had just been nominated Supreme Chief of the French Army in Italy. Moreover he had married Josephine de Beauharnais just four days earlier, and had taken her with him. Napoleon, even though he was the chief of the French Army, neither looked like one nor behaved like one; there are not many examples of military chiefs taking their newlywed spouses to the battle-fields.

Moreover, the French Army was not very impressive, either. It was a small army of only 43,000 men. Soldiers as well as officers were like their commander. They were exhausted by the never-ending marches which had led to earlier victories. Men were dressed in rags and, in many cases, did not even have shoes. But they had defeated the Austrians at Montenotte⁷ and at Lodi,⁸ and a victory at Mantoue meant the control of the whole territory of Lombardia and, in consequence, a more complete victory over the Austrian and Italian allies.⁹

The siege itself began on 18 June 1796.¹⁰ Napoleon soon asked for the surrender of the city, but the commander of Mantoue, the old Marshall of Wurmser, rejected it. Several attacks and ambushes, as well as battles against Austrian troops during the second half of the year 1796 (Castiglione, Brenta, Arcole), marked the siege that ended soon after the battle of Rivoli, 14 January 1797. 2 February 1797, Wurmser capitulated, and on the next day French troops occupied the city. Napoleon did not parade at the head of the French Army; he delegated the mopping up operations to General Serrurier and headed toward Romagna.

The fact that Napoleon did not parade at the head of the French Army led to varied reactions. The chiefs of state and the kings and queens of Europe were stunned when they learned that Napoleon had behaved with such indifference after his victory. Jacques Marquet de Norvins provides us with an explanation. He writes that Napoleon left Mantoue in order not to force old Wurmser to surrender to "such a young captain."¹¹ Moreover, Theodore Ayrault Dodge tells us that Napoleon did not make Wurmser a prisoner of war, but instead freed him as well as the members of his staff. Dodge adds that "this magnanimity was not lost on the brave old Austrian general."¹² In effect, some days later, Wurmser warned Napoleon that a project of poisoning was to be carried out in Romagna. These details were well known among those who were accompanying Napoleon and, therefore, it is not surprising that at least one new song was born. All the elements of a good folk-epic were together.

There was the young and already successful chief who looked as pitiful as did his soldiers, who, even though they were ill-dressed and of shabby appearance, had nevertheless won many battles by their unconventional techniques, thereby defeating older and more seasoned warriors. The humble man of the people achieving a great deed is always appealing to the folk imagination. Napoleon's attitude toward Wurmser may have reinforced the desire of the folksinger to praise such an admirable young chief. The romantic atmosphere was intensified by the presence of Napoleon's new bride.

Though the last two elements do not appear in either the songs reproduced here or the French versions and variants, it is quite certain that many people knew them. One reason for their omission may well be that, in the traditional form of the song, there was no room for such details. It is also possible that people thought that these details--and mainly the last one--were attractive, but that they would have been rather out of place in a song praising the military performance of a hero. When we approach the subject from the side of history, we clearly see that there are many elements which may well lead to the creation of a new song. When we approach the subject from the side of the popular perception, we also see that there are many reasons why popular singers may have wanted to create a new folksong.

All these explanations would be well appropriate if we were considering a French folksong. But we must keep in mind that both Cajun variants of "La Ville de Mantoue" were recorded in Louisiana less than two decades ago. When we want to trace a Cajun folksong back to its French origins, we sometimes are tempted to turn our attention toward Canada and look for familiar folksongs or their variants. Marguerite and Raoul d'Harcourt,¹³ have printed one variant of this song, called "La Vill' de Toronto."¹⁴ Here we have a Canadian manifestation of the traditional theme, with the names of Toronto and Louis Joseph Papineau replacing those of Mantoue and Napoleon respectively. The authors make it clear that the song is derived from "La Prise de Mantoue" and that, moreover, Papineau never led a siege of Toronto, even though he was very active politically in 1837.¹⁵

Most historians of the Acadian migration from Canada to Louisiana agree that the core of the migration took place between 1725 and 1785, and that practically no further migratory movements of importance from Acadia to Cajun country occurred. These dates make it quite difficult for a song composed in France after 1797 to have reached Louisiana through Canada, even though Napoleon was popular among French Canadians. This naturally leads us to look for an alternative line of transmission of the song. We must add that this consideration does not mean that we are totally discarding a possible transmission from Canada. But we will see that there are historical elements which lead us to consider a more probable route.

In 1803, Napoleon sold Louisiana to the United States, thereby making American citizens out of all the Cajuns. This did not lead to a diminution of the admiration that these newly declared American citizens had for Napoleon. The largest part of the French in New Orleans, as well as most of the Cajuns, followed with interest, some with mixed feelings, the successive steps of the Napoleonic epic. When Napoleon was the most powerful in Europe they admired him, and one can imagine that songs praising the "Little Corporal" were sung. In Canada, as wrote Ernest Gagnon, such songs were made, based on more ancient themes. Gagnon mentions one song called "Vive Napoléon."¹⁶ This song was based on an old French Canadian folksong called "Quand j'étais chez mon Père"¹⁷ but the refrain is as follows:

Quand j'étais chez mon père,
 Gai, vive le roi.
 Quand j'étais chez mon père,
 Gai, vive le roi.
 Petite Jeanneton, vive le roi de la reine.
 Petite Jeanneton,
 Vive Napoléon.

When I was at my father's,
 Gay, long live the king.
 When I was at my father's,
 Gay, long live the king.
 Little Jeanneton, long live the queen's king.
 Little Jeanneton,
 Long live Napoleon.

Conceivably such songs could well have been sung by Louisiana Cajuns also.

Napoleon's defeat and incarceration on the Island of Elba deeply moved the Cajuns and, one may safely assume, the French Canadians also, at least those who had strong feelings toward the ex-Emperor of the French. When he escaped and returned to Paris and again took command of France, the most predominant feeling in New Orleans was joy. When news of the return of the Emperor in Paris reached Louisiana, it is said that people paraded in the streets and that the most eminent citizen of the city, Mayor Nicolas Girod declared that if the Emperor were to ever visit New Orleans, he would give him his house.¹⁸ Three months later, Napoleon had been defeated and was soon to be held prisoner at Santa Helena Island.

At the same time, members of the Bonaparte family emigrated to the United States, mostly because this was the only country where they were accepted. Canada was no longer French, and no European country wanted to accept any Bonaparte either in their country or in their colonies. On 28 August 1815 Joseph Bonaparte, formerly King of Spain, calling himself Count of Survilliers, arrived in New York. He established himself, for a while, near Philadelphia and later, near Bordentown, New Jersey. He was soon followed by officers and soldiers who had been proscribed from France. These soldiers and officers, after several mishaps, finally decided to create a "Champ d'Asile" on the banks of the Trinity River, in the Eastern part of Texas, in 1818.¹⁹ Near this settlement, but not as a result of it, grew a city called Liberty.²⁰

The settlement of the Champ d'Asile did not flourish because, among other reasons, those who had created it were not farmers and could not adapt to their new lifestyle. Soldiers do not become farmers so easily, and their ambitions to serving again may not have been completely allayed. The French were soon forced to withdraw, and under the supervision of the Generals Charles and Henry Lallemand, were soon in New Orleans. Some looked for an opportunity to return to France. Others decided to stay, as was the case for General Rigaud. Those who stayed were helped by New Orleans Creoles and in some cases depended on the generosity of Laffite the pirate, before they could settle in Louisiana.²¹ It is a likely hypothesis that these soldiers brought songs glorifying Napoleon's victories or lamenting his downfall with them and, by singing them to those with whom they were living, did contribute to their dispersion in Louisiana.

Although in the first song we do not find any elements which lead us to infer that these exiles played a key role in disseminating it among the Cajuns, such is not the case with the second song. In this one, two details are immediately noticeable. The first is what could be called a "relocation" of the song: the soldiers who are around the city are no longer from France but from Louisiana. Even though the text seems to lack clarity in the third line, we can quite safely assume that "garnie" does not mean that the city is filled with Louisiana soldiers, but instead that it is "trimmed with," that is, surrounded by Louisiana soldiers, as it becomes more evident when we consider the following verses. Can we attribute this change to the fact that in Louisiana there were soldiers who had participated in the siege of Mantoue, or at least had heard of it? Or is it more likely that these men who had left France to arrive in Texas, and who had failed, were ready to participate in any kind of warfare? This second hypothesis seems to be reinforced by the mention of Spain in the last verse. We know that rumors concerning some project of fighting in Mexico in order to re-establish Joseph as King of Spain had surfaced at one time or another, but no serious action was ever undertaken.

The second detail is the mention of the President of the United States, and of a plea for a "change of parti." Here, too, we must consider the word carefully. "Parti" can be either the equivalent for "political party," or for what could be called "attitude" or "side." In the present case we would be tempted to accept the second meaning. After all, these soldiers and officers had been quite well accepted and could not complain about the attitude of the political party in power in the United States. They had been allowed to settle along the Trinity River and could not blame anyone but themselves for their failure. At the same time, it is quite well known that the United States had not been on very good terms with Napoleon during his reign. So, one possibility here could be that this remark is addressed to the president--not directly though--in order either to

have Napoleon freed from Santa Helena and begin the reconquest from Mexico to Spain and Europe, or to give more help to the French soldiers so that they could return to military life and possibly do the same.

Of course these remarks do not pretend to give the only possibly explanation of what was meant by the person or persons who made up this song. One element is evident though. It is the fact that this second song stands apart from the other variant and reflects a relatively aggressive attitude, or at least a certain pride which is not present in the first variant. We are, of course, drawn toward the conclusion that the influential element may have come from the presence of the soldiers from the Champ d'Asile.

While Napoleon was under the guardianship of Sir Hudson Lowe, several rumors concerning the organization of an escape circulated in New Orleans. Several names were mentioned more often than others. It was rumored that O'Meara, Johnston the smuggler, Archambault and Rousseau were at a time or another organizing such an enterprise. Mayor Nicolas Girod himself fitted out a ship in order to attack Santa Helena Island and free its prisoner. The ship was to be under the command of Sainte-Ange Boissiere, whose brother had fought under Rochambeau for the independence of the United States.²² This extraordinary enterprise did not materialize. On 10 September 1821 Napoleon died without having been able to see the United States, where a house was waiting for him. On 19 December 1821 a memorial service was held in New Orleans. A large number of persons was present and Judge Placide Canonge gave the "oraison funebre."

In the second part of this article I will consider the second song that Mr. Jean-Paul Davide sang. This song is entitled "Napoleon n'existe plus":²³

Napoléon n'existe plus,
Adieu la France ma patrie.
Napoléon n'existe plus,
Il est toujours en mémoire.

Napoleon exists no more,
Farewell France my fatherland.
Napoleon exists no more,
He is always remembered.

Adieu la France, adieu Français,
Napoléon n'existe plus.
On va plus jamais le revoir,
Ma pour toujours.

Farewell France, farewell Frenchmen,
Napoleon exists no more.
He will never be seen again,
Oh forever.

Napoléon n'existe plus,
On va jamais le revoir.

Napoleon exists no more,
He will never be seen again.

Variants of this song, or at least variants of this text, have been collected both in France and in Canada. But when we compare both French and Canadian versions, we notice that they lack some of the elements found in the Cajun version. Achille Millien mentions some songs dealing with the death of Napoleon. These songs, in Millien's book,²⁴ deal mostly with the farewell of Napoleon to his troops before being taken to Santa Helena Island. Nevertheless, in one of the variants he lists, we find the following verses:²⁵

Jamais on n' retrouvera
En parcourant le monde
Un homme comme celui-là.

Never again shall we find
All over the world
A man like that one.

Si j'étais une hirondelle,
Que je puisse voler,
A l'île de Sainte Hélène
J'irais le retrouver.

If I were a swallow
That I could fly,
To Santa Helena Island
I would go to him.

In some of these songs, Napoleon considers himself as having been betrayed and having been given to his enemies as treacherously as Jesus Christ had been betrayed by Judas. This variant seems to be the only one in which we can find a touching note, and the expression of an impossible dream. In his collection, Millien does not give any song expressing the sadness resulting from the death of Napoleon. One reason might well be that no such songs were ever popularized because of both the lack of interest in expressing sad feelings about Napoleon, or because Louis XVIII was on the throne of France. The only songs related to the death of the great man seem to be those commemorating the return of his ashes.²⁶ Moreover, Achille Millien seems to be the only collector of French songs who presents such folksongs.

In their rather extensive collections of Canadian folksongs, neither Ernest Gagnon nor Marguerite and Raoul d'Harcourt mention a song of this type. Nevertheless it has been possible to locate one version of such a song. This song was sung by Mr. Joseph Robinson of Anse Pleureuse and recorded by Carmen Roy:²⁷

Adieu je pars pour toujours,
Je pars pour l'île de Sainte Hélène,
Afin de me voir tuer, de me voir tuer,
Dans un vaisseau bien entouré, bien entouré.
Braves français. Oh pleurez mon sort.
Adieu la France et ma patrie.

Encore cent ans de plus,
Je parlerai de mon histoire.
Napoléon n'existe plus,
Il reste encore à la mémoire.
Il reste encore des pavillons,
Et des millions de Napoléon.
Braves français, oh, pleurez mon sort.
Adieu la France et ma patrie.

Encore cent ans de plus,
Vous y verrez dessus ma tombe,
Les lauriers les plus charmants
Qu'on a jamais vu dessus l'onde.
Braves français qui avez du coeur
Priez toujours son empereur.
Braves français, oh, pleurez mon sort,
Adieu la France et ma patrie.

Ce qui me fait le plus de peine,
C'est de mourrir sans voir ma femme
Et aussi mon fils chéri,
Que j'ai sous le nom de moi-même.
Si je pouvais dans un instant
Revoir ma femme et mon enfant.
Braves français, oh, pleurez mon sort.
Adieu la France et ma patrie.

Farewell, I leave forever
I leave for Santa Helena,
In order to see myself killed, myself killed,
In a vessel well surrounded, well surrounded.
Brave Frenchmen. Oh cry over my destiny.
Farewell France and my fatherland.

A hundred years more,
I will speak of my story.
Napoleon exists no more,
He still remains in our memory.
Pavilions still remain,
And millions of Napoleons.
Brave Frenchmen, oh, cry over my destiny.
Farewell France and my fatherland.

A hundred years more,
You will see there on my tombstone,
The most charming laurels
One ever saw on the tide.
Brave Frenchmen who have heart
Always pray for one's emperor.
Brave Frenchmen, oh, cry over my destiny,
Farewell France and my fatherland.

What causes me the most sorrow,
It is dying without seeing my wife
And my dear son too
To whom I gave my own name.
If I could in an instant
See my wife and my son once more.
Brave Frenchmen, oh, cry over my destiny.
Farewell France and my fatherland.

In this song we immediately recognize some of the elements that are found in the French farewell songs, but at the same time there are some new elements. The second and third stanzas are interesting because they seem to have been added to an earlier version of the song, or have been taken from literary types of songs on that particular topic. In effect, they reflect a certain sophistication (cf. pavillons, lauriers les plus charmants) and at the same time romanticism in clinging to the idea that, as time will go on, the memory of the great man will keep growing and will not be forgotten. Although there is sadness and despair in the Canadian version, the overall point of view is more positive than is the Cajun variant.

The remarks concerning these variants bring us back to our historical considerations. We have seen that, neither a significant group of French soldiers, nor of members of the Bonaparte family, ever emigrated to Canada. On the other hand, we have seen that a group of Napoleonic soldiers created their Champ d'Asile near the Cajun country and that some of these soldiers came to live among the Creoles in New Orleans, among the French-speaking pirates of the Laffite gang and in other regions of the Cajun country. These elements may well explain why a more vivid expression of helplessness was felt after the death of Napoleon.

The Cajuns were free to make their songs and sing them; they had nothing to fear from the government of the United States which had accepted members of the Bonaparte family as well as Napoleonic soldiers. These soldiers and officers may well have reacted more intensely when they learned the death of their hero and, therefore, this may explain why we find an expression of sadness and helplessness so clearly expressed.

In the Louisiana version, it is made clear that no one will ever again hear from Napoleon. Another element which pleads in favor of the present interpretation is the identification of Napoleon with France. The idea which seems to be implied is that the death of Napoleon simply signifies the

fading away of the country itself. Soldiers of the army of Napoleon may well have reacted this way when they learned the death of their ex-commander. The last words of the Louisiana variant seem to confirm this hypothesis. The singer says: "Napoleon n'existe plus/On va jamais le revoir" (emphasis mine). This last word indicates that the singer, or at least the originator of the song, had seen the dead man, or at least that it was hoped that Napoleon would be seen again.

It has not been my intention to dismiss either the validity of what could be called a "Canadian connection" in the transmission of French folksongs from France to Louisiana, or the possibility of a "direct" transmission from France or from the Caribbean Islands. I have simply tried to use these songs to indicate that their presence in Louisiana as recently as the late 1950s and early 1960s may well have been a consequence of the emigration of soldiers of the Napoleonic army.

In conclusion, even though neither of these songs can be considered typically Cajun, we can see that they differ from both Canadian and French versions presented here. For the first two songs, those dealing with the siege of Mantoue, we know that the form was not new and that it was also known in Canada. For the second song we have seen that both in France and in Canada we can find variants that have a certain resemblance, but the Cajun one seems to express a deeper and more genuine feeling than the Canadian song.

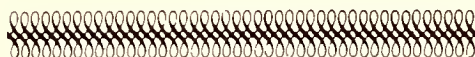
Even though the documents presented here do not enable us to draw definitive conclusions, we can safely assume that the influence of these Napoleonic soldiers seems to have had some lasting effects on some of the productions of Cajun folksingers.²⁸

FOOTNOTES

1. Recorded by Dr. Harry Oster, March 1958, New-Roads, Louisiana. Transcription Jacques Blais. Tape deposited at the Archives of Folklore, Laval University, Quebec. A particular attempt has been made to keep the English translations of the songs on a linguistic level similar to that of the original Cajun, French, and Canadian texts. It is hoped that the "un"-grammatical English constructions will make readers aware of the peculiar features of these texts and--simultaneously--make them aware of the difficulties encountered in the interpretation of the contents of these songs.
2. Recorded by Revon Reed, Mamou, Louisiana, 1960. Transcription, André Prévos.
3. Achille Millien, *Chants et Chansons* (Paris: Ernest Leroux, 1904-1908), I, 315-320.
4. Henri Davenson, *Le Livre des Chansons* (Paris: Editions du Seuil, 1944), p. 223.
5. Theodore Ayrault Dodge, *Napoleon* (New York: Houghton Mifflin Co., 1904), I, 157-64. Jacques Marquet de Norvins, *Histoire de Napoléon* (Paris: Ambroise Dupont et Compagnie, 1827), I, 31-44.
6. Henri Davenson, *op. cit.*, pp. 223.
7. de Norvins, *op. cit.*, pp. 95-96. Dodge, *op. cit.*, pp. 195-198.
8. de Norvins, *op. cit.*, pp. 112-13. Dodge, *op. cit.*, pp. 228-31.
9. Comte Alexandre Magnagutti, "Napoléon à Mantoue," *Revue des Etudes Napoléoniennes*, Tome XXX (Mars 1930), pp. 129-50.
10. This description of the siege of Mantoue is based on: de Norvins, *op. cit.*, pp. 160-317; Dodge, *op. cit.*, pp. 379-406; Magnagutti, *op. cit.*, pp. 129-50.
11. de Norvins, *op. cit.*, p. 217.
12. Dodge, *op. cit.*, p. 403.
13. Marguerite et Raoul d'Harcourt, *Chansons Françaises du Canada* (Paris: Presses Universitaires de France, 1956).
14. d'Harcourt, *op. cit.*, pp. 430-31.

15. About Papineau, one can consult: Roger le Maire, "Un Seigneur Eclairé: Louis Joseph Papineau" *Revue de l'Histoire de l'Amérique Française*, 25, No. 3 (Décembre 1971), pp. 309-336.
16. Ernest Gagnon, *Chansons Populaires du Canada* (Québec: C. Daveau, 1894), pp. 76-77.
17. Gagnon, *op. cit.*, pp. 70-71.
18. Edouard Driault, "La Légende en Amérique. La Maison de Napoléon à La Nouvelle-Orléans," *Revue des Etudes Napoléoniennes*, Tome XXXV (Novembre-Décembre 1939), pp. 232-37.
19. For a complete study of the Napoleonic exiles and the Champ d'Asile see: Jesse S. Reeves, "The Napoleonic Exiles in America. A Study in American Diplomatic History, 1815-1819," *Johns Hopkins University Studies in Historical and Political Science*, Series XXIII, No. 9-10 (September-October 1905), pp. 9-134.
20. Seymour V. Connor, *Texas: A History* (New York: Thomas Y. Crowell Co., 1971), pp. 66, 85, 91, 92.
21. Reeves, *op. cit.*, pp. 108-9. Other examples can be found in: Simone de La Souchère Deléry, *Napoléon's Soldiers in America* (Gretna: Pelican Publishing Co., 1972).
22. Driault, *op. cit.*, p. 234.
23. Recorded by Dr. Harry Oster, March 1958, New-Roads, Louisiana. Transcription, Jacques Blais. Tape deposited at The Archives of Folklore, Laval University, Quebec.
24. Milline, *op. cit.*, pp. 316-20.
25. *Ibid.*, p. 318.
26. *Ibid.*, p. 318.
27. Archives of Folklore, Laval University, Quebec. Collection, Carmen Roy, Tape MN 4913.
28. I want to thank Dr. Harry Oster for his help and suggestions during the writing of this article.

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BOOK REVIEWS

ROY ACUFF: THE SMOKY MOUNTAIN BOY, by Elizabeth Schlappi. (Gretna, Louisiana: Pelican Publishing Co., 1978), viii + 289 pp., photos, appendices, bibliography, index. \$12.50 hardcover.

To the best of my knowledge, Roy Acuff is the first country music entertainer to have two book-length biographies written about him. The first, *The Life Story of Roy Acuff*, by A. C. Dunkleberger (Williams Printing Co., 1971), was a rather light-weight, fan-oriented account that offered country music enthusiasts an engaging account of one of the most important figures in the history of country music--and offered it at a time when the shelf of books of any substance on country music was pitifully slender. But even by 1971 Miss Schlappi had established herself as an Acuff collector, fan, biographer, and discographer. According to her own account, in 1954 she began collecting all types of Roy Acuff memorabilia--a collection which grew steadily until finally in 1976, she donated it to the Country Music Foundation Library & Media Center in Nashville, where a special room was set aside to house the Roy Acuff Collection. In 1961 Disc Collector Publications issued her Acuff discography, which was revised and expanded in a 1966 edition. This 36-page pamphlet included not only a full discography (though lacking personnel for the individual recording sessions) but also a brief biography, lists of songbooks and folios, V-Discs and Radio transcriptions, feature films, TV appearances, and a bibliography. In 1975 Miss Schlappi contributed a chapter on Acuff to the book, *Stars of Country Music*, edited by Bill C. Malone and Judith McCulloh (University of Illinois Press), drawing on the materials she had already compiled for her full-length biographical study which has since been published.

Miss Schlappi so obviously a dedicated Acuff fan, and though her book is clearly aimed at the other Acuff fans in the world, she has managed to put together a study which, for the most part, will satisfy readers of a more scholarly bent as well.

Not only is there the expected biographical material, but Miss Schlappi also provides information on all the various sidemen who at one time or another were members of the Smoky Mountain Boys (and Girls); a discussion of the musical aspects of the Acuff sound, with an account of a recording session she witnessed; details on Acuff's brief period of movie-making in Hollywood; and a 33-page section on his political involvements, including details, with excerpts from speeches and newspaper accounts, of his unsuccessful campaign for Governor of Tennessee in 1948. An 11-page Appendix includes details on each of Acuff's overseas tours; another 15-page Appendix lists alphabetically all the songs he recorded, with notations indicating for which label each song was recorded. (Unfortunately a full discography was not included, presumably because her 1966 publication is still available.) A lengthy bibliography gives details on all of Miss Schlappi's sources, including interviews, telephone conversations, periodicals, books and pamphlets, newspaper accounts, album jacket notes, scrapbooks, songbooks, and other pertinent memorabilia and sources.

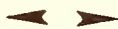
Most important to those who want to be able to use the book as a serious document of one part of country music history, Miss Schlappi has not let her love of her subject prevent her from being critical where it was appropriate. (In this regard, she was doubtless helped by Acuff's own characteristic honesty and integrity, which he has demonstrated throughout his long and many-faceted career.)

In the course of documenting everything that touched on the Acuff story, Miss Schlappi occasionally offers unexpected commentary on peripheral matters. For example, we are given the story of how Hank Williams came to Fred Rose, but now from a new perspective; and learn that Acuff had known Williams several years earlier, and in fact may have been the one who recommended that Williams see Rose in regard to having some of his songs published. (Acuff had always left the running of their jointly owned music publishing house, Acuff-Rose, to his partner, Fred, and then Fred's son, Wesley.) In general, the sections on the two Roses are as informative as anything that has yet been written about these two key figures in country music. Similarly, the discussions of Acuff's long-time musical associate, Pete Kirby (Bashful Brother Oswald) includes a digression on the history of the steel guitar and the ukulele that offers some unexpected information.

The book is not without a few flaws. It could have benefited from better editing and proof-reading; this should have eliminated the misspelling of several artists' names ("Willis" for Bob Wills, "Eliviry" for "Elviry" Weaver, and "Doris" for "Dorris" Macon) as well as some other minor errors ("metal" for "medal" - p.87; "phase" for "faze" - p.214). In a few passages, (what I assume is) a desire to avoid hurting anyone's feelings leaves the reader with unnecessary ambiguities: is plagiarism the point of the anecdote on p.69? Who--the author, or Jimmie Riddle--believes the strange "macro-micro cosmic theory" alluded to on p.89? And finally, though the author has, in an informal way, footnoted many of the quotations and anecdotes given throughout the book, there are nevertheless several important passages for which no sources are given.

These criticisms should not be taken as evidence of a negative opinion on my part; rather I offer them as hints to the author, should a further edition be eventually prepared. In general, I was very pleased by the book (much more--I must confess--that I had anticipated). Elizabeth Schlappi has done an excellent job of documenting the Acuff story in an enthusiastic account that still avoids fanatical adulation. The strengths of the people she writes about are illustrated without hyperbole; their weaknesses are likewise exposed in a manner that none can find offensive.

--Norm Cohen



COUNTRY: *THE BIGGEST MUSIC IN AMERICA*, by Nick Tosches (New York: Stein and Day, 1977). 258 pp, index, photos; \$10.95 hardcover.

Nick Tosches has written an outrageous book; it is also witty, breathtaking, and the first real interpretative book written on country music. If in the course of his dialogue he has slain a few sacred cows, why let the reader eat steak. (I do not mean that good or interesting books about "our" music have not been written: Bill C. Malone still must rank a gold star for *Country Music U.S.A.*; Paul Hemphill did an admirable job with *The Nashville Sound* as did Bob Artis with *Bluegrass*, but Tosches is perhaps the first writer to attack country music with gusto, scholarship, and a devil take the hindmost attitude.) It's an interesting aside that if the Old Boy himself, Beelzebub, were a country music star (or even performer), no one would point out that he was the Devil, but instead would point lovingly to him as a good son who always does the right thing. Tosches does no such thing; in fact he invites anger and abuse with his accusation that Roy Acuff is a creep and "The truth of the matter is that the King of Country Music has not had a hit in 30 years, and the last time he had a Top Forty record was in 1959. One would tax credibility less by calling Aldo Ray the King of the Cinema." Gasp! Further, "There are several offensively pious men in country music. Johnny Cash and his God are a particularly tedious act." Oh, my! This staccato thrusting does serve a purpose, for many of us know that nothing approaching any objectivity shows up in the writing of biographical or interpretive material. In other words, we live in an incestuous world of performers, media people, and scholars. Of course, this is no reason for *JEMFQ* to become a *Confidential*, but on the other hand isn't it just as important that a certain late country entertainer spent many hours sniffing glue until he discovered cocaine as important as the fact that Coleridge was dousing his poetry with liberal doses of opium? Well, obviously, my answer is yes.

Mr. Tosches' style will trouble some readers as much as it will delight others. He sometimes follows a Capote-like thread, as in his opening "Thela in the New World" and in his closing "North-east Mississippi, 1953." And in spite of what some may say, the author is a redneck moralist. Why

else would a picture appear on the cover of Ernest Tubb when he was an honest to God hillbilly, dedicated young Troubadors with a snare drum and an acoustic bass--out of Nashville's time and space but directly into many of ours? And true to style, I could not find a single "legend" incorporated into the text, although the story of Sam Phillips and Elvis has been told before. (Here, however, the retelling is in a larger context of the whole Sun Sound with its backgrounds strongly entrenched in black music and ushering in rockabilly.) He also treats of the "matter" in country music by a first rate exploration of "Black Jack Davey," which was "written" by Warren Smith, the famous Sun artist who was seven year's old when Cliff Carlisle's version of the same song first appeared. He also treats "Roll In My Sweet Baby's Arms" and that song's very checkered history--and in so doing, points out that Uncle Dave Macon was the first country performer to use the word "rock" in "Rock About My Saro Jane."

Most interestingly, Mr. Tosches takes a rather full view of black and white music and how it has interplayed. Although both Tony Russell and Ann Malone have written about this interchange, I found both accounts unconvincing and shallow: summed up, it's this--all white sound stems from blacks, as in Hank Williams hearing Teetot playing in the streets, or Roscoe Holcomb hearing Blind Lemon passing through town, and so on *ad nauseum*. The author points out that whites can rock and in fact did rock before the glorious Elvis walked into that shop to make mommy a present. Bill Haley was one rocker, a vastly under-rated performer. It is also documented quite thoroughly that blacks took many white songs; for instance, that Jimmie Rodgers was widely imitated by blacks as well as whites; that the Orioles were copying a white tune when they did "Crying In The Chapel" as was Wynonie Harris, when he covered Hank Penny's "Bloodshot Eyes."

Perhaps one of the most perceptive aspects of the book is the handling of Jerry Lee Lewis. Now everyone has heard of Jerry Lee -- coincidentally, Sun's best seller over Presley -- how he raised hell, married his thirteen year old cousin (who was maybe a ripe old fourteen anyway) while her daddy played bass with the killer, was banished, and rose Phoenix-like from the ashes of a ruined rock and roll career to a new start in country music. Tosches details all of this and gives us a fairly complete picture of a complicated man and consummate artist. If ever there were a king of country music, it's Jerry Lee. A beautiful synthesis comes out of it all showing the religious background of Jerry Lee, his rock and roll, and what he was all of the time, a country singer and perhaps as close to a real Mephistophelian figure as America has produced during a time which, as the author says "Nixon [because of Ike's stroke], large wet cow liver of a human ruled." The recent outpourings of reissues (mostly from Europe and Britain) shows that almost everyone got into the rockabilly mold, including some truly embarrassing performances by some of country's brightest lights including George Jones, Hank Snow, Red Sovine--and the list goes on. If a better appraisal of Jerry Lee Lewis is ever written, I will be the first in line to buy it.

Tosches chapter entitled "Stained Panties and Coarse Metaphors" is a beautiful study of some recent hypocrisy within the industry. It seems that right after "Can I Sleep In Your Arms Tonight Mister," "Satin Sheets," "The Pill," and "Would You Lay With Me In A Field of Stone," a lot of people got downright sanctimonious. (I remember a particularly amusing scene talking with a former preacher cum-folklorist and Roy Acuff at the AFS meeting in Nashville, about these "horrible" songs. They both agreed that we were living in the last days, and that's not what country music is about.) Tosches goes on to document Acuff's early dirty song career as well as Jimmie Davis', Gene Autry's, Milton Brown's, and many others. If Roy were asked to say it ain't so, he'd just have to say it was. Country music has always tended toward the seamy and the nether side of existence and such contemporary songs as "Take This Job and Shove It" are in a great tradition.

And as if to point out how disparate are the lives and public stances of many country performers, Tosches punctuates his chapter with a short chapter on the late Spade Cooley entitled "You're Going to Watch Me Kill Her." Of course, most readers will know that Cooley once one of the most popular entertainers in all of music was convicted of murder and died while serving time just before his parole. Spade, in short, snuffed his wife in a brutal murder and made his fourteen year old daughter watch the whole bizzare affair; subsequently it was the daughter's testimony that put Spade away. Kafkaesque it certainly is in its retelling. He concludes the book with a fine report on the independent record producers of the U.S. and how they helped to change our musical tastes. He details why a successful record is more likely to put a company under than is a string of moderate successes. The chapter is only a capsule comment, but he manages to cram a great many facts in its few pages. The chapter is illustrated with the labels of numerous releases by now famous country singers which were done for small independent companies, such as George Jones on the "D" label.

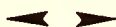
A special praise should go to the illustrations; many of them have never seen their way into print and are truly wonderful. They support the chapter while letting us know who and what is being talked about. It is one thing to talk of Reb Rebel #518, but it is quite another thing to see the illustrated label for "Some Niggers Never Die (They Just Smell That Way)." Oh, our past. A superb and very workable index is included although except for a few brief thank you's in the Foreword, no footnotes or bibliography are included.

This book is in no way a detailed history of country music; vast parts are left out, including those sections which scholars were first attracted to and subsequently worked to death, i.e., the "golden age" from 1923 to the end of the depression. Instead he has given us an overview and an honest philosophical approach to a very complicated music and sub-culture. He has sharpened images that were before fuzzy and out of focus: his work on black music and white interplay is a model of scholarship. His flippancy undoubtedly serves its purpose: after all, how many of us have tried to interview country music people and have received just this sort of hardness. Country music did not get its reputation by rhyming "June" with "moon."

On another level, we find running throughout the book an acute view of "the industry." When a song clicks, we are told all of the various sequels the artists made. As Tosches himself comments "Good taste is timeless, but money is better." Country music is not in good taste, and now that "our" music has been performed over Muzak and by the Boston Pops, we should pause and consider where we went wrong. Certainly, the author dispels forever the idea of our grass roots response to folk poetry.

Along the way he has written cogently of some other interesting aspects of country music. He has a very knowledgeable and intelligent history of the steel guitar, although he evinces little love for the modern pedal steel. In fact, Tosches is a traditionalist who has listened long and hard to country music in order to decipher it. And I think country music has to be deciphered; how else are we to understand a very sophisticated music in terms of both aesthetics and social comment? What other author has talked about the confused metaphors of the "Great Speckle Bird" (which he insists upon spelling "Speckled")? His final comment is that the Acuff version "was a great performance and one of the few truly mystical country records ever cut."

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THE WINGS OF THE DOVE: THE STORY OF GOSPEL MUSIC IN AMERICA, by Lois Blackwell (Norfolk, Virginia: Donning Press, 1978.) 154 pp., illustrations, photographs, index; \$7.95.

The 1978 release of Ms. Lois Blackwell's *The Wings of the Dove: The Story of Gospel Music in America* is a forthright step in fulfilling the need for a quality historical study of gospel quartet music. Her study is the best work to date compared to the lesser attempts at reviewing this exciting field of music.¹ This study draws out several exciting historical relationships and traces several continuing forces and personalities which have focused the music and its direction. The book opens with a story about the role one American gospel song has had upon the singing careers of the Blackwood Brothers Quartet as they tour across the U.S. This opening teaser is followed with chapters on the American folk hymn, camp meeting songs, and Joseph Funk and his early singing schools. Next, fifty pages are devoted to describing the career and influence which many songwriters, promoters, singing teachers, quartet singers and gospel quartets have had in pioneering gospel music since 1900. Part IV analyzes the modern aspects of gospel music while the last two sections are devoted to "the reason for it all" and "the result of two decades."

The book is readable and enjoyable but has too many sections spent on loosely related philosophic ideas, and on naive explanations of cause and effect relationships of life in general, of religious philosophy as well as on gospel music. In addition to being a good story of gospel music, this book discusses several untested hypotheses, unfootnoted observations on many aspects of American life, all of which are offered as final conclusions to too many chapters. This style may be a result

of the author's inability or unwillingness to separate her professional journalism objectivity from personal empathy for some or all professional singing groups.

This review is divided into the strengths and then weaknesses, of the book.

I. *Strengths.* The historical data reviewed in the book are well written, and keenly researched. The data were collected by interviewing nearly all of the living members of the Gospel Music Hall of Fame and members of leading gospel groups. Ms. Blackwell tackled a difficult historical task, that of tracing a diffuse phenomenon--white gospel music--primarily gospel quartet music which has to date been studied only superficially. The pre-1800 historical review is solid but with little new information. There appears to be some confusion or typographical mistakes among the datings of the early "singing schools" page 29, as "1935," while on page 25, the years 1798 and 1721 seem to be used contradictorily in discussing shape note songbooks.

The discussion of early 1800s religious singing books is well done as well as the research on Joseph Funk and his family's work in printing and music teaching during the late 1800s.

The further discussion of early composers in the 18th and 19th centuries is well written but too often conclusions are unfootnoted and proofs are insubstantial as will be shown in the next part of the review. Part III of the book on early gospel singing personalities who grew out of the Joseph Funk teaching tradition including Aldine Keiffer, J. D. Vaughan, V. O. Stamps, J. R. Baxter and others is well done. Another strength of this book lies in the chapter devoted to 20th century gospel composers and singers. Although unorganized and without any description of relationships, several concise descriptions of individuals who played a highly significant role in composing outstanding songs, promoting singing groups and cultivating the diffusion of gospel music nationally are included.

II. *Weaknesses.* An apparent common mistake among writers who have to explore an area of study which has not been analyzed extensively to date is to over-generalize or draft vague statements of naive or undetermined philosophy and values about the phenomenon. Too many such phrases and sentences are made in this book; a few will be examined. "Gospel music...welcoming all and besieging none" p. 15, "no hats are passed for the singer's mother who is sick" p. 15, "lyrics are simple yet not contrived" p. 17, "music born of and for the people" p. 18. Gospel singing is a "shared conviction" p. 15, a "profession born from church singing of 200 years" p. 15, and "there are no special deals in the back room" p. 15, are some examples.

These phrases, taken from pp. 15-18, are simply not true. Problems between humans occur wherever they interrelate. Gospel musicians, promoters and fans are just as human as non-"gospelians" and have the same type of problems. Competition and greed exist as they do within all humans. To write that gospel music besieges none, that no backroom deals are made, and that lyrics are never contrived is to write in a vacuum. However, to admit such mistakes and human errors within the gospel music industry has allowed useful growth within the industry. Too many cases exist to cite them all but the history of the "Doves"--gospel music professional awards--is a classic for the interested researcher. When the Gospel Music Association was created in 1964, the directors desired to create an award for outstanding groups and individuals involved with the gospel music industry. Their design was to allow members of the G.M.A. including fans and performers to vote for nominees for thirteen different award categories. In October 1971, the voting results revealed that one group--the Blackwood Brothers--had encouraged voting by "unethical voting irregularities" by "conducting an extensive campaign to enlist new members...to vote for particular award nominees."²

Ms. Blackwell quotes from gospel song lyrics as proofs of the values and beliefs of singers and other groups of people. Why should one assume that words written in an historical framework would have the same meaning, application or intent at a later time in history? The intent of the composer and the intent of the singer/performer are not obviously synonymous. Consequently, some current songs may hold multiple meaning; e.g., compare James Rowe's church song "Love Lifted Me" as recorded by many gospel quartets as a religious song with country pop singer Kenny Rogers' version which espouses human love as opposed to Christian Love (God's love). Such a simplified conclusion that song lyrics are proofs of human values is typical of those weakly written sections aforementioned.

These and other generalized reviews of ideas yet untested by academic research upon gospel music people do not enhance the "story of gospel music" sufficiently to be included. For instance, Part I pp. 13-18, Part II Chapter 4, Part II Chapter 9 "A People's Music," Part IV Chapter 3, a five-page chapter, and finally Part V are the best examples of the least related paragraphs and sections in the book as explained below.

Chapter 9 in Part III entitled "A People's Music," explicitly states that this gospel music is all of the people's music arising from a "populist" or grassroots level. Even though the chapter is smoothly written, it is an insignificant story of the goodness of life, the hardworking fathers and stalwart mothers in America. It reviews songs which were sung by these basic Americans thereby concluding that the music is "a people's music." Since all music is composed, arranged, directed and performed by people, I wonder about the point of this chapter. If the chapter's purpose is to suggest that early gospel music (from 1870 to 1940) was created by untrained persons, local simple people and diffused by unorganized distributors, it is wrong. Ms. Blackwell has proven the existence of highly organized, keenly trained musicians and singers from Funk's time through Vaughan, etc. So be it for Chapter 9, Part III.

Part IV, pp. 113-132 is a weak section in the book. It is entitled "Gospel Music in the Modern World" and discusses gospel music of the last few decades. Chapter 1 shows how gospel musicians and singers conform (my term) to the rest of society (i.e., clothing, vehicles, home, etc.). The assumption which the reader must make is that if singers conform in these ways, then these groups are modern. In addition, the chapter discusses the hard work involved with gospel music suggesting to the reader that again hard work is a proof of modern gospel music.

This chapter could have tested the notion of modernity to determine its relationship to the goals of gospel quartet music. Ms. Blackwell might have shown how a conflict exists between materialism and gospel songs, greed and gospel music, or any of the other behavioral measures of a modern, progressive successful society as they conflict with the basic fundamentalist values of religious, Christian music. That could have set the framework for an enlightening chapter of comparison and analysis and could have permitted broader conclusions about "Gospel Music in the Modern Age."

Chapter 3 in Part IV entitled "Motivations and Incentives" is only five pages long but is divided with 32 pages of photographs. These pages should have been more appropriately appended or reorganized since they are included without useful explanations. Studio poses are intermingled with candid shots, making for an uncomfortable visual impact. Some pages are not appropriately utilized, with several photographs consuming only part of a page, leaving much blank space for the reader to enjoy. Photographs of noted groups of the 1940s through the 1970s and a few historical figures which are reviewed in the book are not included at all.

Part V entitled "Reasons For it All" and Part VI "Gospel Today: the Result of Two Decades" are a mixture of strong interesting conclusions and observations as well as weak explanations and proofs. Although gospel music is defined as music of the church for the last 200 years on page 15, Chapter 5 does not discuss extensively or conclude emphatically that the "reason for it all" is based on religion, church, Christian values or Biblical teaching. These basic points of departure are only mentioned randomly. Instead, Marshall McLuhan's ideas, John Donne's philosophy, and other ideas are central. Part VI reviews the 1950s and 1960s not in terms of gospel groups or songs which pushed and led the gospel field but by examining the national events of those years including issues of prayer and government, technology and person-alienation, youth and wars, and the "God is Dead" issue. While these national situations may have influenced gospel musicians, they are not shown to have influenced them in any real behavioral way except in the case of a few songs against the "God is Dead" principle.

Finally Ms. Blackwell reviews briefly the "Jesus" rock gospel trend which has captured the public's eye by crossing the traditional lines between popular and gospel music. This portion is well written in light of the lack of extensive data available on the music since it is only a decade old.

This book has its extraneous sections but in total is a readable, enjoyable book. After wading through the philosophies, etc., the story of gospel music is worth reading, especially if the back-

grounds of the leading writers, performers, and quartets are unfamiliar. Ms. Blackwell's strong sections are exciting and readable. As you read, pardon her for being philosophic, less than always objective and sometimes naive.

FOOTNOTES

1. Burt, Jesse and Allen, Duane. *A History of Gospel Music Vol. I*, (Nashville: K & S Press, Inc., 1971).
2. "Special Committees Study Dove Awards," *Good News* (Nashville, Tennessee: Vol. 3 #12, December 1971.)--Gospel Music Association's monthly paper.

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ZORA NEALE HURSTON: A LITERARY BIOGRAPHY, by Robert E. Hemenway, University of Illinois Press, Urbana, Ill., 1977, 371 pp., \$15.00

Zora Neale Hurston, literary craftsman, folklorist, black intellectual and personality overlooked by the latest edition of *The Reader's Encyclopedia* and by Miller and Fisher's *The Negro in America: A Bibliography* (1970) is now the subject of an excellent biography. Biographer Robert Hemenway has given us a well-researched, well-written document which is enhanced by Alice Walker's sensitive Foreword and is complemented by photographs and a list of Hurston's writings.

Usually controversial, always an individualist Hurston often infuriated both blacks and white liberals with her political and social opinions and her outspoken, outlandish behavior: she referred to the writers and intellectuals of the Harlem Renaissance (including herself) as the "niggeralti," she called uplifters of her race "Negrotarians," she refused to write propaganda literature, and was opposed to the 1954 Supreme Court decision on segregation because it implied that black teachers were inferior. Zora Neale Hurston was early a black nationalist: she was proud to be black, proud of her Afro-American folk heritage and unsympathetic with those who pitied themselves for their blackness ("the sobbing school of Negrohood") or their gender.

At fourteen years of age, Zora Hurston was on her own. Supporting herself with a variety of menial jobs she attended high school and Howard University, eventually working her way to Barnard, from which she graduated. It was at Barnard that Hurston first became interested in anthropology and the disciplined study of folklore while studying under Boas, Benedict, Reichard and Herskovits.

Not only did Boas and Herskovits have Hurston measuring skull sizes on Harlem's busy Lenox Ave., but Boas encouraged and financially arranged Zora's first folklore collecting trip in the late 1920s. It was this and subsequent trips through Florida, Alabama and Louisiana that produced the material Hurston used in *Mules and Men* (1935), a special *JAFI* issue (1930) devoted to Hoodoo beliefs and a number of articles.

Several of these articles, those written about Gudjo, survivor of the last slaver in U.S. waters, Hemenway tells us were plagiarized. Hemenway also demonstrates that Hurston artistically tampered with some of the folktales reported in one of Folklore scholarship's most refreshing documents, *Mules and Men*.

The first part of *Mules and Men* was largely based on material collected in Zora's home-town of Eatonville, Florida. Eatonville, an all-black town located in central Florida (near Orlando) was in and of itself a cohesive folk community; rich in traditional lore and music. Hurston was well aware

of the two conflicting traditions in Eatonville (as noted by Larry Neal in his Introduction to the 1971 edition of Zora's autobiography: *Dust Tracks on a Road*): That which survived from Africa and the West Indies and the Anglo-Puritan which was grafted upon the former. Zora's home-town experience was behind most of her ambitions to collect folklore, create literature, and to take controversial positions on political issues.

Over the years, Zora aided Klineberg in New Orleans, Belo in South Carolina and Alan Lomax in Florida in their expeditions to collect black lore; but her most important work was done solo. This is the case with her collecting trips to Jamaica and Haiti. It was Zora's Hoodoo research in these two countries that supplied her with the material for *Tell My Horse* (1938).

The travelogueish *Tell My Horse* contains important ethnographic information but like the Hoodoo section of *Mules and Men*, the author is understandably reluctant to tell us all that she knows and has experienced. In spite of her reticence about this subject Hurston's contributions to our knowledge of the folk beliefs of Afro-America is unsurpassed.

Franz Boas observed in his Preface to *Mules and Men* that by being black Hurston was invaluable in the collection of black folklore. Like material collected by A. F. Fauset, Sterling Brown, J. M. Brewer and the W.P.A. slave narrative collectors in Virginia (in Perdue, et. al., *Weevils in the Wheat*, 1976), Hurston was able to collect information that most white collectors could never hope to obtain.

Hurston was an avid collector of not only tales, songs, and beliefs but also of black folk speech. Consider Babcock's word-list of over one hundred "dialectal words and expressions" (selected from five Hurston books, i.e., not including selections from her other novels, stories or articles) not cited in previous publications (in *Pub. of the American Dialect Society*, 1963).

Of almost as much interest to folklorists are Zora's novels, stories, stage productions and autobiography. All are heavily laced with traditional material collected by Hurston; and convincingly analysed by Hemenway. Her fiction and stage productions were created to celebrate the grandness of the Afro-American heritage and to undo the damage of white Broadway revues and white fiction; which mocked and minstrelized black lore. In spite of her studies and dedication, Hurston's fiction sometimes sounds as naively hokey as Roard Bradford's and others whom she criticized.

Hemenway asserts, by way of John Szwed, that the Boasian School diagnosed as pathological or unnormal any black cultural manifestation that wasn't similar to white middle class standards. It is my opinion that Hemenway misuses Szwed's fine essay (in Hymes, *Reinventing Anthropology*, 1972) by associating Boas with the assimilationists: those who feel that black Americans are culturally deprived. After all, Boas trained Hurston, Radin (Boas' severest critic), and Herskovits (Boas' most devoted follower): three who Szwed commended as true students of a vital and real Afro-American culture. Furthermore the bulk of Szwed's argument was directed toward scholarship not in the Boasian tradition. It may also be of interest that early in their professional careers Radin taught at Fisk and Herskovits taught at Howard.

Of special interest to JEMFO readers is folksong. Hurston collected folk songs in Florida (gathered in *Mules and Men*, "Negro Work Songs" -- an unpublished manuscript housed in the Archive of Folk Song and field recordings by Lomax and Hurston also housed in the Archive of Folk Song), spirituals in South Carolina (in the Jane Belo Papers in the Museum of Natural History, NY), dance songs in the Bahamas ("Dance Songs and Tales from the Bahamas" JAFSL 43 [1930]). She also collected in New Orleans with Klineberg (location unknown) and in Jamaica and Haiti (location also unknown). Alan Lomax recorded Hurston's personal repertoire for the Archive of Folk Song.

Hurston's published Florida songs are also of interest to the folklorist for their value as a means of comparison with contemporary commercially recorded black music. It is in this comparative/historical sense that Hurston's collection has been compared to Odum and Johnson's *Negro Workaday Songs* (1926) (of which Hurston said: "They have done the book just about like Nicholas Murray Butler would do the black bottom").

Hemenway's lack of in-depth knowledge of anthropology, folklore scholarship and the Boasian milieu hinders his analysis of Hurston as anthropologist and folklorist. Social scientists will also be disappointed by the lack of detail in Hemenway's book concerning Hurston's relationship to Boas, and others, her folklore collecting methods, her trip to Honduras in search of a Mayan city, and other related material.

Primarily a literary biography Hemenway's *Zora Neale Hurston* should be of interest to all those interested in folk song and folklore. Other than locating and examining unpublished song collections, Hemenway's research has been exhaustive. In spite of the downplaying of Hurston as folklorist for the sake of Hurston as artist, the author's judgements are sound and his analysis is original. The book is nearly as refreshing as its subject.

The faults of this book are not so much qualitative as quantitative: I wish there were more of it. To the reader, I do wholly recommend Zora Neale Hurston: celebrator of life, womanhood and Afro-America. I also recommend Hemenway's excellent biography of the Queen of the Niggeralti and of the pioneer Afro-American folklore scholar.

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MEETINGS

SYMPOSIUM ON RURAL HYMNODY

On the last weekend of April of this year, a small but important conference took place at Berea College in Berea, Kentucky, on the subject of rural sacred traditions. It was extraordinary in that it was not the annual meeting of a scholarly society or organization, nor was it a meeting to form such a society; rather it was a meeting of people from various fields who had a subject of interest in common. Sponsored by the National Endowment for the Humanities, the symposium drew together more than 100 students, performers, observers, and scholars from disciplines as varied as musicology, ethnomusicology, anthropology, folklore, English, and hymnology.

There were three sessions of papers and lectures, Friday afternoon, Saturday morning and Saturday afternoon. The Friday session dealt mainly with hymnody and psalmody of or derived from 17th- and 18th-century practice--what has come to be called the "old way" of singing: lining hymnody. In this style, an elder or precentor "lines" (chants) the first part of a verse, followed by the congregation singing the full verse in a highly ornamented, heterophonic manner. Although many of the tunes can be found in printed sources, this type of hymnody, as sung by rural Protestant sects, is passed down through oral tradition. Nicholas Temperley began the session by tracing the origins of this practice in 16th- and 17th-century British Calvinist churches. The puritans and others who were adherents of these churches soon transplanted the lining style to America, as part of the culture of the New England settlements. During the 18th century in America, this practice was the main target for musical reformers, who felt that the "old way" of singing allowed singers too much freedom with the songs (the tunes were being sung incorrectly and too slowly). The singing schools established by the reformers, and the tunebooks these engendered, became a strong force in late 18th-century and 19th-century American musical life, continuing even to the present in many areas of the South. The "old way" of singing also survived, in the form used by Baptist groups: Terry Miller described the continuing development of this practice on Old Regular Baptist churches as he has found it through fieldwork with present-day groups in southern Ohio and elsewhere. While not dealing directly with the oral/written controversy in religious music, Jeff Titon provided a look at a contrasting type of southern Baptist tradition with a study of the gospel-style music, notable the "special" songs, used in a Stanley, Virginia church.

The Saturday sessions were devoted to 19th-century religious song. With the many writings of George Pullen Jackson as a framework, the lecturers and respondents explored, reinterpreted, and synthesized recent research on the origins, interrelationships, and performance practice of black and white spirituals, and other manifestations of revival music. Dorothy Horn and William Tallmadge reexamined Jackson's ideas directly: Horn reapplied Jackson's own process of modal analysis to his collection of tunes in *White and Negro Spirituals* (1943) and found that Jackson's conclusions were

not necessarily tenable; Tallmadge applied ideas drawn from his own research on the antiphonal-re-sponsorial structure of Afro-American music to tunes Jackson had labelled "while spirituals," and showed that these contain probably Afro-American elements. Portia Maulsby and James Downey dealt with Jackson's research indirectly: Maulsby showed that there probably was an independent black spiritual tradition derived from African religious dance-song styles; Downey pointed out that the major thrust of both black and white spirituals was revivalism, so it should come as no surprise that there would be much interrelationship and cross-influence from both cultures in this area of their common interest. Alan Buechner and Richard Hulan both examined aspects of early 19th-century revival hymnody, Hulan establishing the early chronology of the campmeeting music sources of the Second Awakening, and Buechner documenting the influence of Joshua Leavitt in the spread of revival hymnody to the North. Harlan Daniel took up the story at a later point in the 19th and into the 20th century, with a discussion often drawing from his personal experience of gospel-revival music and quartet-singing in the rural South.

Both nights of the symposium offered demonstration concerts of rural sacred traditions. After a short discussion of their music by Doris Dyen, the Wiregrass Sacred Harp Singers, a black group of four-shape-note singers from southeast Alabama, sang songs from the *Sacred Harp*, as well as a lining hymn and examples of spirituals and seven-shape-note (early gospel) music. Saturday night, a white group of Old Regular Baptists led by Elder Elwood Cornett demonstrated the "old way" of singing, as it is done in their area of eastern Kentucky; this was followed by a performance of early 20th century gospel and other sacred songs by the Phipps Family of Barbourville, Kentucky. While most of the evening performances were intended to show in live form the different traditions which had been discussed during the day, there were three events which reminded everyone that the rural music culture of America embraces secular as well as sacred genres: on Friday night Arthur Schrader gave a lecture-demonstration of 18th-century secular ballads; and later that night a small fiddle band played for square-dancing in one room while, in another room, other symposium participants sang *Sacred Harp* songs.

On Sunday morning, a field trip was arranged for some of the symposium participants to attend a service of an Old Regular Baptist church in Floyd County, Kentucky. The main preaching service on Sunday morning was followed by dinner-on-the-ground and more hymn-singing in the afternoon. Although the visitors had to get up at 5:00 a.m. to reach the church in time, those who went said that for them this was the high point of the symposium.

Perhaps the mood of the whole symposium was best summed up in Archie Green's after-dinner speech on Saturday night. He praised the fine organizational efforts of Loyal Jones and William Tallmadge, and the willing cooperation of everyone at Berea College in pulling together this unusual conference. He pointed out that the National Endowment for the Humanities is to be commended for having sponsored the symposium, and spoke for all the participants when he said that he hoped more meetings of this sort would take place in the future, either on this topic or on others important in American musical culture. William Tallmadge is arranging for publication of the symposium's proceedings.

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ASSOCIATION FOR RECORDED SOUND COLLECTIONS

The 13th Annual Meeting of ARSC, the Association for Recorded Sound Collections, was held on 3-5 May 1979 at the Bismarck Hotel in Chicago. Among the papers and discussions presented were: "Folklore on Phonograph: Blackface Comedy Dialogue Recordings, 1908-1932," by Robert Cogswell, a graduate student at the Indiana University Folklore Institute; "The Archives of Traditional Music: Its Collections and Activities," by Frank Gillis, archivist at Indiana University; "The Artifacts of Recording History: Creators, Users, Losers, Keepers," by Tim Brooks, Director of TV Network Research at NBC; and "Pride and Prejudice, or the Decline and Fall of Collins and Harlan," by Allen G. Debus, Professor of History at the University of Chicago. Other panel discussions concerned collecting, preserving, cataloguing, and using jazz recordings; and programming recorded music for radio.

CALIFORNIA FOLKLORE SOCIETY

The 27th Annual Meeting of the California Folklore Society was held on 20-22 April 1979 at the University of Southern California in Los Angeles. Several papers dealing with various aspects of folk music were presented; the following abstracts were taken from the program booklet that was distributed to all society members and registrants at the meeting.

DUGAW, DIANNE. "The Intermingling of Traditional and Commercial in Anglo-American Folk Music: A Reconsideration."

The student of Anglo-American folk music consistently faces the thorny problem of overlapping traditions. This problem emerges not only in the study of individual songs and singers, but also in analysis of textual and musical patterning, dissemination and popularity, performance style, and virtually every aspect of explaining why "the folks" in any age sing the songs they do. Drawing its evidence from studies of seventeenth century broadside ballads, twentieth century hillbilly music, and individual hillbilly and folk musicians, this paper proposes the need for re-evaluating the distinctions and reformulating the relationships between "oral" and "written" traditions, and between "folk" and "commercial" dissemination.

DUNAWAY, DAVID KING. "Unsung Songs of Protest: The Composers Collective of New York."

From 1931 to 1936 a group of composers in New York City, the Composers Collective, deliberated on revolution in music and the composition of mass political song. The Collective's search for an American song of protest led eventually to American folk music, but their evolution from an outspoken anti-folksong stance to a later use of folksong materials traces a larger journey of left-wing attitudes toward folk and popular culture in the 1930s. The Collective is an unrecognized precursor -- if by negative example -- of groups such as the Almanac Singers, People's Songs, and the topical song movements of the 1960s.

FARRELL, FRANCES M. "From Camp Meeting to Holiness Revival: Changes in American Evangelical Protestantism Reflected in Service and Music."

Two streams of evangelical Protestantism have emerged from the camp meetings of the nineteenth century in America, the Fundamentalist and the Holiness churches. While these churches hold to the same basic tenets of Christianity, their services and the types and roles of music within these services reflect the differing emphases in their faiths. This paper discusses the foci of belief and the forms of service and music used to support these beliefs.

HATTERSLEY-DRAYTON, KARANA. "Kitty Lost Her Pocketbook: A North Missouri Fiddler's Repertoire"

This paper considers the aesthetics, style and repertoire of Pearl Sivett, former miner, railroader, farmer, plumber, bootlegger, etc. and once considered Unionville, Missouri's best fiddler. The musical integrity -- the high and rigid aesthetic standards -- Pearl employed for evaluating both his own playing and that of other musicians, as well as the folk community's attitude toward music, musicians and dance during the 1920s and '30s, are explored primarily from an oral history perspective.

HERRERA-SOBEK, MARIA. "Treachery and Betrayal: Archetypes of Women in the *Corrido*"

Generally, the role of women in the structure of the popular Mexican folksong, the "corrido," is secondary *vis a vis* the role played by the male. The corrido frequently narrates the deeds of strongmen, of bandits, of revolutionary heroes such as Benjamin Argumedo, Pancho Villa, and Emiliano Zapata. Women appear, if at all, as archetypes representing the suffering wife or mother mourning the death of the male protagonist. However, there is another interesting archetype, albeit negative, accorded to women in the lyrics of these songs -- that of the female who betrays the hero (or more rarely the heroine) and delivers him to his enemies, causing his demise. I propose to examine the function this particular archetype (the treacherous woman) has in the overall structure of the *corrido*. Furthermore, I wish to compare and contrast this female archetype with its corresponding male archetype as they appear in the *corrido*.

MENDELSON, MICHAEL. "The Private Music Gathering: Southern California Traditional Musicians."

Within the modern urban environment, festivals seem to be primarily stimulated by an ethnic identity or a specific interest. Ethnic groups hold festivals, either public (Chinese New Year) or private (family reunions) to preserve a cultural identity. In the case of many mobile Americans with no traditional "community," festivals are based on shared interests such as that shared by a somewhat nebulous group of traditional musicians in Southern California. Such gatherings are informally arranged but are regarded as family-like affairs with

understood and traditional forms, functions, and codes of conduct; they are not open to the general public.

SHULDINER, DAVID. "Folksongs of the Jewish Workingclass in the U.S."

Literature and oral tradition have interacted throughout history. This may be seen in the combining of written poetry and traditional song forms in the folksongs of Jewish working-class communities in the eastern U.S. at the turn of the twentieth century. These songs not only served to maintain cultural identity, but they also figured in the struggle for economic and political gains. Comparisons are made to a similar hybridization in the Latin American "New Song" movement.

BIBLIOGRAPHIC NOTES

Old Time Music #26 (Autumn 1977) continues the theme of #25 with several features on music in Georgia: "Joe Lee: A Further Note," by Charles Wolfe (p. 4); "Not Very Aristocratic," a bio-discography on the Cofer Brothers, by Gene Wiggins (pp. 5-9); a discography of the Skillet Lickers on Columbia, by Tony Russell (10-11); and "Roba Stanley: The First Country Sweetheart," by Charles Wolfe, Peggy Bulger, and Gene Wiggins (13-18), including discography and recorded text transcriptions; and a brief article on the QRS series by Tony Russell (19-20). #27 (Winter 1977/78) focuses on ethnic music in America, with an article on Leo Soileau by Tony Russell, including discography (5-8); a brief note on Alvin Sajewski and Myron Surmach, respectively Polish-American and Ukrainian-American record producers in the 1920s, by Carl Fleischhauer (10-11); "Irish Music in America: Prospects for the 1980s," by Larry McCullough (18-19), and numerous reviews. Also included is "John Baltzell: Champion Old Time Fiddler," by Simon Bronner (13-14).

The Journal of Country Music, 7:3 (Dec. 1978) contains "Mr. Victor and Mr. Peer," by Nolan Porterfield, a discussion of Ralph Peer's career in the phonograph industry, extracted from the author's forthcoming book about Jimmie Rodgers (3-21); "The Emergence of Nashville as a Recording Center: Logbooks from the Castle Studio, 1952-1953," by John W. Rumble (22-41); "We Would Have Made More Records, But We Didn't Bother to Go Back: The Story of the Blankenship Family of North Carolina," by Robert Colman (42, 51-53); "Bob Dylan in Nashville," by Neil V. Rosenberg (54-66); and "Ernest Tubb's Performing Career: Broadcast, Stage, and Screen," by Ronnie Pugh (67-83).

The Devil's Box, 13:1 (March 1979) includes "Walker's Corbin Ramblers," by Edward Ward (32-36), a biography with discography. 13:2 (June 1979) includes "Foggy Valley: The Story of Ellis Hall," by Charles Wolfe and Carl Fleischhauer, a biography of the fiddler who made four recordings for RCA Victor in 1952 (as Ellis and Bill, the Green Mountain Boys.) (19-24).

Issue #17/18 (1978) of *Paul's Record Magazine*, a periodical devoted to vintage rock and roll, reprints the King 500 numerical series which originally appeared some years ago in *JEMFQ*. The editor (Paul E. Bezanker) has added a cross-index by artist, which considerably enhances the usability of the numerical. The issue also includes a numerical listing of Elvis Presley records; and numerical listings for the Exclusive, Swingtime, Parkway, and Monument labels. The issue is available from the editor/publisher for \$3.00 (add \$1.50 for first class postage) at Box 14241, Hartford CT 06114.

In the *Journal of the Ohio Folklore Society* (New Series), 5 (1978) appear "'The Boys in Blue': Mother Song to Protest Song and Back Again," by Bill Ellis (14-28), a history of the evolution of the ballad (also known as "A Hero's Death" or "He's Coming To Us Dead"), with transcriptions of several recorded texts; and "Religion in Native American Ballads," by Hilda Webb (38-63), a discussion of (Christian) religious elements in ballads included in Laws' syllabus, *Native American Balladry*, including a checklist of texts with such elements.

Ethnomusicology, 23:1 (Jan. 1979) includes "Catharsis, Communication, and Evocation: Alternative Views of Sociopsychological Functions of Blues Singing," by Harriet Ottenheimer (75-86); and "'Rubber Soul' and the Social Dance Tradition," by Terrence O'Grady (87-94).

Popular Music & Society, 6:2 (1978) contains: "Sound Exposure in Radio: The Misleading Nature of the Station," by Peter Hesbacher (105-117); "Sound Recording Popularity Charts: A Useful Tool for Music Research II. Some Recommendations for Change," by Peter Hesbacher, Robert Downing, and David G. Berger (118-131); "Radio Programming: Relating Rating to Revenues in a Major Market," by Peter Hesbacher, Robert Rosenow, Bruce Anderson, and David Berger (132-149); "The White R & B Audience and the Music Industry: 1952-1956," by Jonathan Kamin (150-168); "The Contemporary American Radio Audience," by Richard A. Peterson and Russell B. Davis, Jr. (169-184); and "The Coming Crises in the Youth Market," by Jon H. Rieger (185-201).

RECORD REVIEWS

Almeda Riddle: *MORE BALLADS AND HYMNS FROM THE OZARKS* (Rounder Records 0083). Twelve unaccompanied selections recorded by Bill Nowlin and Mark Wilson in 1972 and 1975; produced by Mark Wilson. Titles: *The Brokedown Brakeman*, *I'm a Long Time Traveling Here Below*, *The Brisk Young Farmer* [N 30], *The Last Fierce Charge* [A 17], *A Comical Ditty*, *The Seashell Song* [K 17], *Locks and Bolts* [M 13], *Ten Thousand Miles Away*, *The Blood of the Old Red Rooster* [13], *The Prodigal's Career*, *The Lonesome Dove*, *Allen Bain*. [Numericals and alpha-numericals in brackets refer to designations in the ballad reference works of Child and Laws.]

Almeda Riddle: *GRANNY RIDDLE'S SONGS AND BALLADS* (Minstrel JD-203). Ten unaccompanied selections recently recorded (1977?); jacket liner notes by Mark Gilston. Titles: *Frog Went a-Courtin'*, *Soldier of the Legion*, *Tom Sherman's Barroom* [B 1], *Poor Wayfaring Stranger*, *Barbara Allen* [84], *Come All Ye Texas Rangers* [A 8], *The Orphan Girl*, *Children of the Heavenly King*, *Oxford Girl* [P 35], *The Water is Wide*.

In the record review columns of *JEMFQ* little space has been devoted to folksingers in the domestic tradition, partly because there have been relatively few such albums released in recent years, and partly because there has been such an abundance of reissues of commercial recordings that were of historical significance. The latter have therefore pre-empted the small allotment of space set aside for record reviews. In this issue we shall attempt some redress to this imbalance by noting several albums of traditional singers that are worthy of attention.

Since she was "discovered" by Alan Lomax some fifteen years ago, Almeda Riddle from Heber Springs, Arkansas, has received more exposure and attention than almost any other traditional folksinger from the southeastern United States: appearances at numerous folk festivals, a book about her life and music (*A Singer and Her Songs* by Almeda Riddle and Roger Abrahams, 1970), and two earlier full LPs, as well as several briefer appearances on other anthological LPs. This attention is not undeserved for at least three reasons: (1) "Granny" Riddle has an immense repertoire of old ballads and songs; (2) because of her strong interest in her material and in the presentation of story she can be depended on to have full and/or unusual texts, often among the best preserved; and (3) she is an excellent singer -- not so ornamented as some (except for her favorite device of "feathering" -- an upward vocal break at the end of a word), but with even quality, perfect rhythm, and flawless pitch.

These, her third and fourth LPs, explore her unusual repertoire further: the Rounder LP, according to the unsigned back jacket notes, is "a lighter compendium of some of her old-time favorites" tempered slightly by the whims of the producers; the Minstrel album seems to lean slightly to more familiar titles, though there is no startling difference in kind. Two items on the former album ("*The Broke-Down Brakeman*" and "*A Comical Ditty*") have not, to my knowledge, been previously recorded; and "*The Seashell Song*" is, as the notes indicate, one of the few American recordings of an early British broadside ballad that is independent of the version popularized by the Carter Family (as "*I Never Will Marry*").

The annotations on both albums are brief; biographical details do not seem necessary, however, inasmuch as Almeda Riddle's career has been documented extensively elsewhere.

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Nimrod Workman and Phyllis Workman Boyens, *PASSING THRU THE GARDEN* (June Appal 001). Fifteen songs and ballads sung solo or in duet, most unaccompanied and two with guitar accompaniment by Jack Wright. Recorded in 1972 and 1973 and produced by Jack Wright; 12-page brochure with text transcriptions and song notes by Rich Kirby. Titles: *I Am a Traveling Creature*, *Good Morning & Old Owl*, *Cabin in Gloryland*, *Two Little Angels* (Workman), *Lord Daniel* [81], *Little Scholar*, *Bold Sea Captain* [O 25], *Forty-two Years* (Workman), *Ginseng* (Workman), *Oh Death*, *Quil O'Quay* [18], *Burglar Man* [H 23], *Lady Gay* [79], *Dixon Said to Jackson* [L 4], *Passin' Through the Garden* (Workman).

Nimrod Workman, *MOTHER JONES' WILL* (Rounder Records 0076). Eighteen ballads and songs sung unaccompanied, recorded in 1976, produced by Mark Wilson. Jacket liner notes by Nimrod Workman. Titles: *Lord Baseman* [53], *My Pretty Little Pink*, *The City Four Square*, *Sweet Rosie*, *Lord Daniel* [81], *Remember What You Told Me Love*, *Rock the Cradle and Cry*, *Coal Black Mining Blues* (Workman), *Mother Jones' Will* (Workman), *The Drunkard's Lone Child*, *What Is That Blood On Your Shirt Sleeve?* [13], *Working On This Old Railroad*, *Black Lung Song* (Workman), *I Want To Go Where Things Are Beautiful*, *Biler and the Boar* [18], *The Devil and the Farmer* [278], *Loving Henry* [68], *Darling Cory*.

Nimrod Workman is a rare find; it's refreshing to know that the nooks and crannies of rural America still have such musical treasures that they are willing, with a little coaxing, to yield up to us. Born in 1895 in Martin County, Kentucky, Workman grew up in a musical environment, heavily influenced by the hardships of work in Kentucky and West Virginia's coal fields. Like Sarah Gunning, his repertoire holds some scarce old gems as well as more modern compositions of his own making, many dealing with his own like experiences. He sings in a penetrating, stark voice, with the metrical freedom of the best rubato parlando style. He is joined on some tracks on the June Appal by his daughter, Phyllis, who's beautiful but cutting voice is reminiscent of such young singers as Betsy Rutherford and Hazel Dickens. In spite of the very different vocal qualities of these two singers, so sensitive do they seem to be to one another that their duets are magnificent to hear; in particular, the performances of the rare ballad fragment "Quil O'Quay" and Workman's own composition, "Passing Through the Garden," have a haunting and moving quality rarely heard on disc. (The former is almost a classic example of ballad archaism; one of the rarer and older of the British ballads, set to a pentatonic tune, and sung in parallel fourths--which is particularly hair-raising when the upper voice hits the one note that is not in the pentatonic mode.)

The Rounder album, recorded when Workman was at the age of 81, is almost as impressive, though it does seem as if he loses control of his voice at some points (and is technically flawed on some tracks by print-through). This album includes six old ballads catalogued in Francis James Child's monumental collection of British balladry, two of which also appear on the June Appal disc. His "Lord Baseman" [Child 53] is an unusually long text (over eight minutes), and his "Loving Henry" [68], set to a tune usually associated with "The House Carpenter," is noteworthy for preserving the encounter with the little bird, rather than ending with the scene between Henry and his sweetheart. "My Pretty Little Pink" is an unusual folk lyric, and "Sweet Rosie" is a murdered girl ballad I have not encountered elsewhere.

This is such an unusual album that its producers should have prepared a booklet to accompany it--to give more details on Workman's own compositions and the circumstances that led to them (his "Black Lung Song" does include a long spoken introduction to that effect), and also to offer comments on the unusual older traditional pieces.

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Sarah Ogan Gunning, *THE SILVER DAGGER* (Rounder Records 0051). Seventeen unaccompanied ballads, songs, and hymns from southeastern Kentucky recorded in 1974; produced by Mark Wilson; includes a 16-page illustrated brochure with biography by Jim Garland and song notes, with text transcriptions, by Mark Wilson. Titles: *I Am a Traveling Creature*, *Mister Bartender*, *I Love Little Willie*, *The Silver Dagger* [G 21], *I Hear the Low Winds Sweeping*, *Davy Crockett*, *The Lonesome Miller's Will* [Q 21], *Papa's Billy Goat*, *The Drunkard's Dream*, *the House Carpenter* [243], *"Indian" Songs*, *Ring Dang Rantigan*, *The Downward Road* [H 6], *God Moves In a Windstorm*.

Sarah Gunning's music has been publicized considerably more than that of Ted Ashlaw, but not so much (in recent years) as that of Almeda Riddle. She is perhaps best known as the sister of Aunt Molly Jackson and Jim Garland and, like them, for her involvement in the folk song/protest song movement in New York in the late 1930s. She herself composed several bitter pieces reflecting her experiences when she grew up in the coal fields of southeastern Kentucky in the 1920s. Her repertoire, a mixture of older traditional folksongs and protest material, has already been sampled on a previous album (Folk Legacy FSA-26), and this album offers similar material--though only one, "I Hate the Capitalist System," of her own composition. It is all too easy to offer subjective comments on her singing, but her biting voice, sounding as if she sings with considerable tension in her throat muscles, certainly lends itself well to the themes of her own protest song material. The unusual items on this disc are the rare temperance piece, "Mister Bartender," and the fine example of American frontier humor, "Davy Crockett," a briefer version of which appeared on her earlier LP. Her version of "The Silver Dagger," a native American ballad of parental opposition to young lovers, is a fine one, but certainly not the "first commercial recording by an authentic singer," as the notes suggest (cf. versions on Folkways FA 2355, Folkways FA 2427, and Asch AH 3831). In general, though, the brochure notes are admirable: the biographical essay warm and personal, the song notes extensive (though more complete bibliographic and discographic references could have been provided).

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Betty Smith, *FOR MY FRIENDS OF SONG* (June Appal JA 018). Fifteen ballads and songs, sung with psalter, dulcimer, and guitar accompaniment, by Betty Smith, with additional accompaniment by John McCutcheon, Jack Wright, and Grey Larsen. Produced by John McCutcheon; includes 13-page brochure with notes on the songs and text transcriptions. Titles: *There Once Was an Owl*, *Bury Me Not on the Lone Prairie* [B 2], *Darby's Ram*, *When They Ring the Golden Bells*, *Lady Isabel and the Elfin*

Knight [4], *Black Waters*, *Little Margaret* [74], *The Ballad of Bascom Lunsford*, *Softly Comes the Gypsy*, *Gentle Maiden*, *Little Liza Jane*, *Knoxville Girl* [P 35], *The Rolling Hills of the Border*, *A Starry Night for Ramble*, *The True Lover's Farewell*.

Unlike the singers on the albums reviewed above, Betty Smith is a conscious collector of folk-songs who, though she grew up in North Carolina and Kentucky and has heard traditional music all her life, continues to add to her repertoire from traditional singers she has met and also from published sources. In addition she sings pieces of recent composition (e.g., Bob Beers' setting of John Ciardi's poem, "There Once Was an Owl" and Jean Ritchie's "Black Waters"), and has written some of her own, one of which is her tribute to the great singer/collector of North Carolina, Bascom Lunsford. All pieces are sung in her delicate, pretty voice, with pleasant instrumental accompaniment.

□ □ □

SARA CLEVELAND (Philo 1020). Ten ballads and songs sung unaccompanied. Produced in 1975 by John Diamond; back jacket liner notes by Kenneth S. Goldstein. Titles: *Utah Carl* [B 4], *Great Milwaukee Fire* [G 15], *James Bird* [A 5], *Georgia Volunteer*, *Mines of Irvingdale* [G 6], *The Woodman's Alphabet*, *Queenstown Warning* [H 14], *James MacDonald*, *The Boy That Lives Here*, *One and a Few*.

Sara Cleveland, born in 1905 in Hartford, up-state New York, was hailed ten years ago by folklorist Kenneth Goldstein as our "best living traditional female singer in New England." The occasion was the release of the first album of songs by Mrs. Cleveland (Folk Legacy FSA-33), in the brochure of which was listed some 200 ballads and songs in her active repertoire, all of which had been learned from a relatively small circle of relatives and friends.

This album samples her extensive repertoire further, and offers further proof of its breadth: unusual ballads of British origins (her first album included the only North American recovery of the ballad "Queen Jane" [Child 52], American ballads from the West as well as from the Northeast, homiletic and sentimental pieces from Tin Pan Alley, religious pieces, and hillbilly songs. (Not all of these categories are represented on this album.) Mrs. Cleveland's distinction lies in the extent of her repertoire and the completeness of her texts (her "Queenstown Warning" runs to more than ten and a half minutes, while "Utah Carl" and "James Bird" exceed seven and six minutes, respectively); her singing style, though, is rather undistinguished (at 70 years of age), and she offers her songs in a sweet and gentle voice. Ken Goldstein's back jacket liner notes on the songs are quite adequate, but some fuller annotation--details concerning the circumstances of the recordings, text transcriptions, and at least minimal biographical background-- should have been provided.

Ted Ashlaw: ADIRONDACK WOODS SINGER (Philo 1022). Seventeen accompanied ballads recorded by Robert D. Bethke in Northern New York in 1972; jacket liner notes by Bethke. Titles: *Mantle So Green* [N 38], *Katie Morey* [N 24], *Barbara Allen* [84], *The Bad Girl's Lament* [Q 26], *Mickey Brannigan's Pup*, *Willie Was As Fine a Sailor*, *Peggy Gordon*, *The Farmer's Cursed Wife* [298], *The Gentle Boy*, *Two Sons of North Britain* [J 12], *A Hobo's Life*, *The Roving Cunningham* [related to J 4], *Alan Bain*, *When the Work's All Done This Fall* [B 3], *Joe Bowers* [B 14], *Miner Hill*, *Driving Saw-Logs on the Plover* [dC 29].

This interesting album, issued in 1976, offers the first publication of material by a 68-year old northeasterner from a traditional singing family whose material is remarkably free of any contemporary commercial influences. (The singer does acknowledge that he learned "Driving Saw-Logs on the Plover" from a 78 rpm record in the 1920s--this would be the recording (Columbia 15278-D) by Pierre La Dieu (pseudonym for Oscar Grogan--a popular singer who learned his texts from Carl Sandberg's anthology, *American Songbag*). Ashlaw's very unornamented singing seems to be characteristic of the Anglo-Canadian style of the northeast; his repertoire, though, shows the pervasive Irish influence of the region. Less characteristic are the two western songs--"Joe Bowers" from the 1850s, and "When the Work's All Done This Fall" from the 1890s--and the relatively unusual "Alan Bain," often thought to be exclusively of Ozark provenance). I was particularly drawn to "Willie Was As Fine a Sailor," a beautiful supernatural tale, set to an Irish tune, that has turned up only rarely.

Because there is so much more material available on singers and songs from the southeast, recordings from the northern United States tradition are especially to be welcomed; we should look forward to Robert Bethke's promised book, *Bunkhouse Singers and Barroom Bards*, from which his liner notes on this album are drawn, with eager anticipation.

Otis Pierce, *EVERY BUSH AND TREE* (Bay 102). Ballads, songs, one instrumental, one joke; vocals and jews-harp, banjo, 12-string guitar, banjo-guitar by Pierce, with additional accompaniment by Ron Tinkler, Kenny Hall, Larry Hanks, Mike Cogan, Pete Kessler, Mike Rivers. Produced by Dan Schell and Mike Cogan, issued 1975. Titles: *Wolves A-Howling*, *Burglar Man* [H 23], *Carnation Joke*, *Stutter Song* [G 16], *Pretty Molly*, *Frank's Ranch* [B 7], *Export Girl* [P 35], *Every Bush and Tree* (Pierce), *Trip Through Arkansas*, *Green Back Dollar*, *Orphan Girl*, *Fair Maiden on the Plains* [B 8], *Shady Grove*, *Green Corn*, *Banks of the Old Tennessee*, *Birthday Cake*, *Chicago*. Brochure notes.

Otis Pierce was born in 1902 in Douglas County, Missouri and worked his way across the country, living in Arkansas, Oklahoma, Arizona, and California. In the mid-1920s in California he played with several local stringbands: Sons of the Golden West, The Missouri Hobos, The Missouri Ridge Runners. His music largely reflects his childhood in the Ozarks, consisting mostly (on this album) of traditional ballads and songs, together with a few off-color pieces that he put together ("Birthday Cake," "Chicago"). Most of the songs date from the late 19th century or early 20th (in spite of its title, "Export Girl" is fairly close to the standard "Knoxville Girl" texts, rather than the older British ones); one unusual item is "Trip Through Arkansas," a feuding ballad about events that supposedly happened in the 1880s along the Missouri-Arkansas border. The brochure notes include text transcriptions and brief comments on the songs, as well as a few paragraphs of biographical background.

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Jim Howie, *GOOSEBERRY PIE AND OTHER OLD-TIME DELIGHTS* (Prairie Schooner PSI-101). Sixteen selections, vocal and autoharp, by Howie, with guitar accompaniments by Pete Lippincott; 8-page booklet by Lippincott includes biographical sketch, and text transcriptions and song notes, with bibliographic and discographic references; issued 1975. Titles: *I'm a Good Ol' Rebel*, *I Wonder When I Shall Be Married*, *Fair Charlotta* [G 17], *Gooseberry Pie*, *The Willow Garden* [F 6], *The Engineer's Child*, *The Lady Elgin*, *Fair Ellender* [72], *Buddy Won't You Roll Down the Line*, *Iron Mountain Baby* [dH 43], *Bosephus and Bohumpus*, *Psalm One*, *Babes in the Wood* [Q 34], *Knoxville Girl* [P 35], *Those Brown Eyes*, *The Wreck of Old #9* [G 26].

James Dale Howie, born in 1934 in Randolph County, southern Illinois, has served for the past several years as pastor to six rural congregations in South Central Illinois. In his youth he listened a great deal to the local hillbilly radio programs that filled the airwaves, and learned much of his repertoire in that way. Other material was learned from his father, grandfather, and other relatives and friends. This album demonstrates the confluence of those two traditions, with such popular hillbilly standards as "Willow Garden" and Uncle Dave Macon's "Buddy Won't You Roll Down the Line" coming from radio broadcasts. On the other hand, the six-minute long "Fair Charlotta" and "Babes in the Wood" were learned from his paternal grandmother; "The Wreck of Old #9" from his father and grandfather. The source of "The Lady Elgin," possibly the first recording of this ballad from the 1860s, is not given.

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COWBOY SONGS (National Geographic Society 07786). Seventeen songs, recently recorded, by Larry Hanks, Mark Ross, Lewis London, Mickey Clark, Sam Hinton, Saul Broudy, and others. Selections: *The Brazos River*, *Jesse James*, *Get Along Little Dogies*, *Red River Valley*, *Hell in Texas*, *Dreary Black Hills*, *Down in the Valley*, *Windy Bill*, *Little Joe the Wrangler*, *The Old Chisholm Trail*, *Billy the Kid*, *Trusty Lariat*, *Old Paint*, *Night-Herding Song*, *The Streets of Laredo*, *Zebra Dun*, *Hangman Hangman*. Brochure notes and song annotations by James A. Cox.

STEAMBOAT'S A-COMIN'. (National Geographic Society 07787). Twenty songs and tunes, recently recorded, by Raymond Bazemore, Jay Ungar, Bill Jackson, Michael Cooney, Lawrency C. Shoberg, and others. Selections: *Oh Them Golden Slippers*, *The Glendy Burk*, *Wish I Was in Mobile Bay*, *Georgia Camp Meeting*, *Old Dan Tucker*, *Sounding Calls*, *Dance Boatman Dance*, *Workin' on the Levee*, *Angelina Baker*, *Tombigbee*, *Camptown Races*, *Sometimes I Feel Like a Motherless Child*, *Blue-Tail Fly*, *Rock About My Saro Jane*, *Alberta Let Your Hair Stream Down*, *Old Blue*, *Field Holler*, *Ring Ring the Banjo*, *Race of the Natchez* and *the Lee*, *Polly Wolly Doodle*. Brochure notes and song annotations by James A. Cox and Harry Oster.

SONGS OF REBELS AND REDCOATS. (National Geographic Society 07788). Twenty songs and tunes, recently recorded, featuring Jonathan Eberhart, Kevin Roth, Oscar Brand, Erik Frandsen, John Townley, Gil Robbins, Saul Broudy, and others. Selections: *Fife & Drum Medley, Fish and Tea, In Good Old Colony Days, Fare Thee Well You Sweethearts, The Yankee, Privateer, One Morning in May, Billy Broke Locks, Barbara Allen, The Green Mountaineer, Yankee Doodle, The Little Sergeant, The Ballad of Trenton, The Deserter, An American Frigate, A Parody of The Banks of the Dee, The Ballad of Donald Monroe, The Girl I Left Behind Me, Marion's Men, The Old Soldiers of the King, The World Turned Upside Down.* Brochure notes and song annotations by James A. Cox.

WABASH CANNONBALL. (National Geographic Society 07796). Fifteen selections, newly recorded, performed by Terry McMillan, Lore, Jack Grochmal, Jeff Tweel, and others. Selections: *Lining Calls, Orange Blossom Special, She'll Be Comin' Round the Mountain, Paddy on the Railway, Drill Ye Tarriers Drill, John Henry, 900 Miles, Wanderin', Big Rock Candy Mountain, Wabash Cannonball, Casey Jones, Rock Island Line, Careless Love, Chattanooga Choo-Choo, City of New Orleans.*

The National Geographic Society's series of phonograph albums has taken some sharp words in reviews in various folk music publications. It is easy, but of questionable relevance, to criticize a publication for not being what it doesn't try to be. The brunt of the criticism in this case seems to have been that the performances are, for the most part, in an unabashedly folk revival style; the unstated assumption being that such songs and tunes have been stylistically preempted by traditional folk performers--or at least, performers in the various fringe commercial idioms, such as bluegrass, blues, or country-western. I am in general not unsympathetic to such arguments, having participated for years in the struggle to purge the marketplace of misrepresentations of American folk music. But this issue should not be relevant in discussions of albums such as these, especially in view of the fact that so many of the selections are clearly of commercial popular music origins, rather than traditional folk origins. These albums are packages intended for the general reading/listening adult public, presenting the music of an important phase of America's development in its historical social context. Now, there is a significant theoretical issue at hand in such cases. In order to convey the esthetic sense of the music to today's audience, does one try to recreate the musical style of the past, or choose a contemporary musical style that serves the same role in today's cultural milieu as the original did in its day and place? This is a pertinent issue; but I do not wish to elaborate on it at this time, except to note that in general on these recordings the producers have chosen to transplant the music to contemporary styles familiar to folk music-oriented listeners, rather than recreate the original settings. Whether the listeners find the performances inspired or insipid is of course another valid esthetic issue.

Like the New World albums (see last issue of JEMFQ), the National Geographic products are packaged in fold-out jackets with 6 to 8 glued-in pages of notes, as well as text transcriptions on the inner record sleeve. The notes are generously illustrated in color, as we have come to expect from a National Geographic Society publication. The brochure notes are in general interestingly written and historically accurate, with a brief list of references for the interested reader who wishes to pursue the subject matter further. In general, the historical background notes are of higher caliber than the song notes, which in some cases are not very informative. The comments on "Rock Island Line" on NGS 07796, for example, deal with a completely unrelated bit of Rock Island history, as if the annotator knew nothing specifically about the song in question. I do have one other complaint, namely that in several instances the selections are not really appropriate to the album in which they are included. This is particularly evident on NGS 07787: "Motherless Child," "Alberta," and "Old Blue" should have been omitted--the latter two are not even chronologically appropriate, while several others are relevant only in the sense that they stem from the contemporaneous minstrel stage, and thus might have been heard on or near the steamboats. Likewise, "Down in the Valley" and "Hangman" do not belong in an album of cowboy songs.

A few of the song attributions could well be questioned. The attachment of A. P. Carter's name to "Wabash Cannonball" is a familiar case in point, and even the circumstances of how this historically came about are well understood today.

-- Norm Cohen



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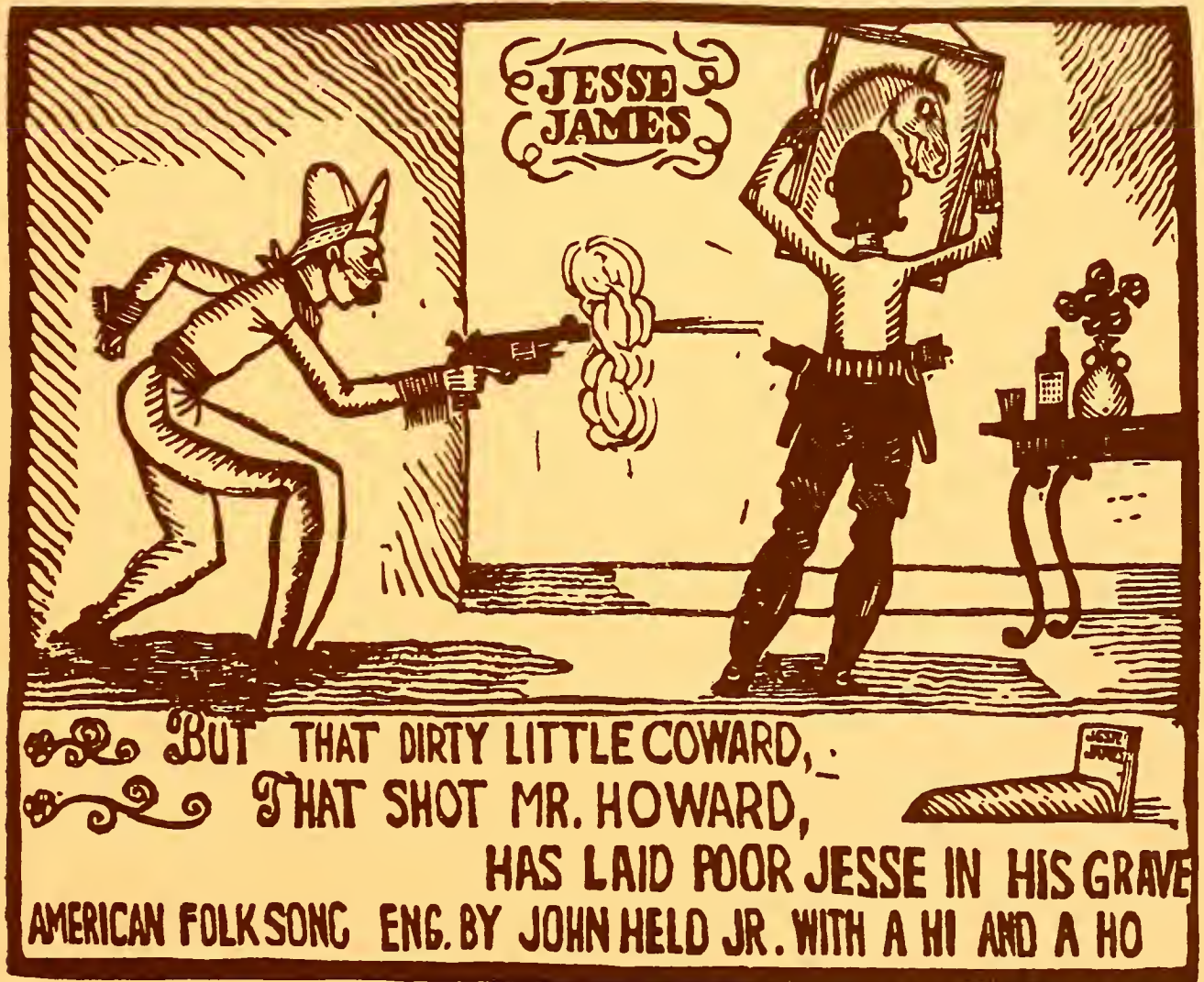
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JEMF QUARTERLY

JOHN EDWARDS MEMORIAL FOUNDATION



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THE JEMF

The John Edwards Memorial Foundation is an archive and research center located in the Folklore and Mythology Center of the University of California at Los Angeles. It is chartered as an educational non-profit corporation, supported by gifts and contributions.

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. . . A NEW RECORD . . .

The JEMF is pleased to announce that a most interesting double record album of Sons of the Pioneers radio broadcasts will be available around the middle of September. This project, created by the Friends of the John Edwards Memorial Foundation to financially assist the JEMF consists of portions of the Pioneers' 1950-1953 Lucky U Ranch radio broadcasts. The trio of Lloyd Perryman, Ken Curtis and Tommy Doss are very ably backed by the Farr Brothers, Hugh and Karl, along with accordionist Frankie Messina.

Those fans even remotely interested in fine harmony singing will find this two record album of great interest. Not only do the Pioneers sing a number of their western favorites, for the first time they can be heard on disc doing a few of the old perennial favorites, "I Was Seeing Nellie Home," "Put on Your Old Gray Bonnet," and "When You Come to the End of the Day." Perhaps of greatest interest is the one-time opportunity to hear Bob Nolan and his replacement in the Pioneers, Tommy Doss, singing a duet together and the late Stan Jones telling the inspiring story behind his "My Gal is Purple." Very interesting liner notes have been graciously furnished by Merle Travis.

This will be a limited release and will not be a regular JEMF issue. It will retail for \$9.95 (California residents please add 6% sales tax). Those interested should send their orders to the JEMF right away as we anticipate the album will move very fast.

. . . AND A NEW BOOKLET . . .

We are likewise pleased to announce the issue of No. 12 in the JEMF Special Series of occasional publications. This one is *Folk Festival Issues: Report From a Seminar*, prepared by David Whisnant. In March of 1978, the National Council for the Traditional Arts sponsored a conference in Washington, with financial support from the National Endowment from the Humanities, to discuss crucial issues involved in the production and presentation of folk festivals. The taped proceedings of that discussion were edited by Project Director David Whisnant and are presented in this booklet. The 28 pages of discussion are supplemented by 26 pages of rare photographs, posters, programs, newspaper articles, and other memorabilia from festivals from the 1920s to recent years. The booklet should be of vital concern to anyone with any serious interest in folk festivals and the social and ethical issues involved in their production. The cost of the booklet is \$3.00 (\$2.40 to members of the Friends of the JEMF).

. . . AND AN UNUSUAL 45 RPM SINGLE . . .

In 1971 country music enthusiast Henry Young interviewed Sara Carter, discussing the Carter Family's first recordings and later recordings with Jimmie Rodgers. Excerpts from that interview have been put together on this 45 rpm disc which should be of interest to everyone concerned about the Carter Family, Rodgers, or early country music history in general. Mr. Young has kindly donated 100 of the records to the JEMF to sell to its readers; proceeds will go to the JEMF. The price of the records is \$2.00 each (California residents please add 6% sales tax.)

. . . AND RECENT LPS STILL AVAILABLE . . .

We also remind readers of the two JEMF LPs released last year: NEW ENGLAND TRADITIONAL FIDDLING, An Anthology of Recordings, 1926-1975 (JEMF 105), and TEXAS CRAPSHOOTER: Hot Fiddle and Guitar Duets featuring the Farr Brothers (JEMF 107). Both albums come with elaborate illustrated brochures and have been widely acclaimed as superlative in their respective fields. The New England Fiddling album is drawn from commercial recordings of the 1920s and 1940s, Library of Congress field recordings, and recent material recorded expressly for this LP. Side I features "yankee" fiddling, while Side 2 presents French Canadian, Scots Canadian, and Irish styles. The Farr Brothers album is drawn from electrical transcriptions not previously available for sale in any form. Price: \$7.50 each (\$5.00 to members of the Friends of JEMF).

L E T T E R S

Sir:

Tim Lloyd's "Early Folk Festivals in America: An Introduction and Bibliography" [JEMFQ #50, p. 94] and Loyal Jones' letter [JEMFQ #53, p. 1] regarding the Bascom Lamar Lunsford-organized festivals prompt me to write to you regarding what is almost certainly the earliest folk festival in the country. In the winter of 1977, I was doing research for a booklet to accompany the Ferrum College Blue Ridge Institute record, *Non Blues Secular Black Music*. This record is available as BRI 001 and is part of a larger series on traditional music in Virginia. My research took me to the archives at Hampton Institute in Hampton, Virginia. Hampton Institute is a predominantly black school which began as a training school for blacks and Native Americans just after the Civil War. The school was acutely aware of its heritage and culture fairly early on because beginning in the 1890s, Hampton Institute published the *Southern Workman*, which regularly featured a column on "folk-lore."

The School's interest in traditional culture became more focused and pragmatic when it began touring "Folk-Lore Festivals" just after the turn of the century. The idea was to have Hampton Institute students travel throughout the South and East as a means of promoting the school and raising money. The program of course did not feature entirely traditional material but its organizers were aware enough of their heritage to include material on work songs and corn shucking songs. The Hampton Institute quartet also traveled with the "Folk-Lore Festival" as did a virtuoso whistler and a mandolin orchestra.

For reasons that are not entirely clear, these festivals ceased traveling sometime just before 1920. The Hampton Institute archive itself is a fascinating and frustrating place to work. Its holdings include several cylinders of Afro-American sacred music from approximately 1900 and wonderful glass plate negatives from roughly 1880 through 1910. I have used many of these photographs in the booklets that accompany BRI 003 "Western Piedmont Blues" and BRI 006 "Tidewater Blues." For a fuller account of the role of Hampton Institute in the early folk festivals I suggest investigating the booklet for BRI 001.

--Kip Lornell
Newport News, VA

Sir:

As western swing music, particularly the older type is my favorite country music for listening pleasure, the article by Ken Griffis--"The Tex Williams Story" (JEMFQ #53, p. 5) was most welcome and interesting reading. Many nice band pictures seldom seen anywhere else, I'm sure.

However, concerning Tex's discography, I think, besides the brief sentence noting that he made transcriptions for Capitol around 1950, some mention should be made of other non-commercial material, that Tex recorded, that perhaps newer subscribers to JEMFQ would not be aware of. I know of U. S. Navy--"Country Music Time," "Country Hoedown," "AFRS Melody Roundup" programs where Tex and his band were featured, and also on "Here's to Vets" which many radio listeners may recall hearing, over twenty years ago.

No mention was made of the Spade Cooley Standard transcriptions--circa 1945--on which Tex did quite a few vocals, and several which were not repeated on the Columbia 78s. Also in Tex's Capitol listing of personnel, from 1946 on, no steel guitarist is listed, but certainly Joaquin Murphy was one; possibly there were others.

I have on tape two Tanner records with vocals by Tex on three songs and one song-vocalist unknown, and I have often wondered when those sides were recorded; perhaps a reader can advise.

Beyond the minor omissions, I still consider Ken's article on Tex Williams an excellent job, and I hope in the near future he will feature another country music pioneer.

--Keith Titterington
Calgary, Alberta, Canada



Sir:

In regard to the article on Woodhull's Old Tyme Masters [JEMFQ #42, p. 54], I have some additional discographic information.

First, I have a 78rpm record on the Folkraft label by Floyd Woodhull. It is:

FOLKRAFT F1135

Side A Marching Thru Georgia
by Floyd Woodhull

The following information is on the label and in wax.

Matrix: 78K-46

Floyd Woodhull Caller
Traditional Square Dance

Side B Buffalo Girls

by Floyd Woodhull

The following information on label and in wax.

Matrix: 78K-50

Floyd Woodhull Caller
Traditional Square Dance

Aural attempt to identify instrumentation gives:

Side A: Fiddle, banjo and bass.

Side B: Two fiddles (one might be alto), banjo and bass.

Then there are two items of which I have no information, I only know of their existence through auction lists. They are one extended play 2-disc album Vi EPB3029, and one RCA Lp 1238 with one side by Woodhull and the other by Carson Robison. Both these items are as by Woodhull's Old Tyme Masters. The second one I have placed a bid on so if I get it I may give you that information later.

--Urban Henriksson
Lidkoping, Sweden

Sir:

Readers may find it of interest to learn that Bob Nolan has a new album out in the stores, "Sound of a Pioneer" on the Elektra label.

Nolan is one of the original members of the Sons of the Pioneers, and composer of such western classics as "Tumbling Tumbleweeds," "Cool Water," "One More Ride," and "Way Out There."

The album contains some Pioneer standards, but also has a sprinkling of contemporary songs, including one of Nolan's more recent compositions--"Wandering." Bob's voice has held up surprisingly well, and he carries the album off in fine fashion. An unexpected surprise is Marty Robbins singing with Nolan on Marty's song "Man Walks Among Us."

--Ken Griffis
North Hollywood

Sir:

Correspondence Study at Oklahoma State University offers a new course in the "Geography of Music." The three-hour, university credit course covers the significance of music to society--how it varies from place to place and helps to shape the character of a region.

The course syllabus is the student's guide through the self-paced, study-at-home course. It is accompanied by a road atlas and a text written by the course author. Students examine the geographical elements of music and the effects of music as a cultural trait.

Enrollment in correspondence through Oklahoma State University can take place at any time. For details on enrollment, write 018 Classroom, OSU, Stillwater, OK 74074, or call (405) 624-6390.

--Leslie M. Miller
Assistant Director
Independent and Correspondence Study Dept.
Oklahoma State University

Sir:

We would like to announce that East Tennessee State University has established an Archives program devoted to the history and culture of the Southern Appalachian United States. We, at the Archives of Appalachia, would like to take this opportunity to tell you about our plans and objectives.

Collecting materials in such a broad field as "Southern Appalachia" can be a bit unwieldy. Actually, we hope to concentrate our efforts on acquiring the papers of those persons and organizations that have contributed to the social, economic and political development of the region. We are especially interested in grassroots and self-help groups who have labored to improve the lot of those living in the Southern Appalachians. Our approach to collecting will also be vertical; that is, we will seek out the papers of everyday people as well as major political and business leaders.

Your publication can be of great service to us by spreading word of our activities. If you can provide us with any leads or information regarding our collecting theme we would be most appreciative. Please feel free to write or call me if you have any questions about our program.

--Richard M. Kesner, Dir.
Archives of Appalachia
East Tennessee State Univ.

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MUSIC IN HARLAN COUNTY:  
REMINISCENCES OF A LONG TIME RESIDENT. PART II

By Edward Ward with Robert Coltman

*[Edd Ward continues his reminiscences of Harlan County times, music and musicians with his memories of one of the region's finest singers, Jay Helton; of Larry Hensley, a man who could make the mandolin talk; of the legendary fiddler, Blind Jim Howard, and others; and of the coming of radio to Harlan.]*

If Harlan County ever produced a singing troubadour, then Jay Helton would be it. I would have to say that Jay could sing as well as anyone I ever heard in person or on record.

I knew Jay in the very early 20s, but since he was my senior he palled around with another set. He was raised at a little hamlet called Tremont on the road between Wallins Creek and Harlan. My Uncle John Wilson had moved to Tremont around 1920, and I visited there quite often and knew Jay well; but at that date I didn't know that he played the guitar and sang. Perhaps he may not have been playing then, for it was several years later when I first heard him play.

Jay was a low, stocky built man, not fat really but pretty heavy, perhaps around 200 pounds, and was about five feet eight. He had black sort of curly hair and brown eyes, was slightly dark complexioned and was rather a handsome man.

Sometime in the 20s Jay took a girl from Kentucky to Michigan where he was working and was arrested there and sentenced to a year or two under the Mann Act. He told me that when they arrested him he had an almost new A Model Ford car parked on the street with all his clothes and a fine guitar, and of course he never saw any of that again. After getting out of prison sometime in the late 20s he returned to his home in Tremont and got married. Sometime around that date was when I first heard Jay Helton perform.

Like Jimmie Rodgers, Jay had worked out a style of chords and beautiful runs that blended with his voice perfectly. He sang in a low tenor range, not high like Riley Puckett or Bill Monroe, but he could climb up and get those high notes quite handily. Jay also played the kazoo, or jass horn as it was more popularly called, and he was every bit as good on that as the Allen Brothers, who played on records. Jay had never worked out a system to where he could strap some-

thing around his neck to hold the jass horn while he was singing, so he would blow that while strumming his guitar for a few bars, then drop the jass horn from his mouth into his shirt pocket and sing. He sang "Jake Walk Blues," "Rolling On To Rogers," "Wabash Cannonball," "Knoxville Girl" (better on that than anyone I have ever heard), "Kenny Wagner," "Letter Edged in Black," "Little Mohee," and many more of the old ballads, as well as western type numbers and some gospel songs.

Jay Helton should have been brought to light, and most certainly he should have been recorded and played on the radio. In fact, as good as Jay was, he should have been on the Grand Ole Opry. Zeke Clements, Paul Howard, Bradley Kincaid, Doc Hopkins, Ford Rush -- no one on the Opry or anywhere could do a better job of singing and playing than Jay Helton, unless it would be Jimmie Rodgers or Riley Puckett.

In the late 20s and early 30s Jay and I became very good friends, and he spent several nights in my parents' home, and a few nights in my home after I married. He would make trips back over the mountain where I live, and he was always welcome. In the 30s, after they got a road to where you could drive over the mountain, Jay sold products for some company, Ho-Ro-Co I believe, and would travel out through the communities selling products and playing and singing. He even put a loud speaker on top of his car. At one time he played a little while with a group that called themselves the Gully Jumpers. It included Foley Helton and one or two others.

Somewhere in the late 30s or early 40s Jay was working in Cincinnati, and his family, wife and four children, were living in Tremont. Jay came home on weekends, then drove back on Sunday afternoons. He had been working in Ohio for quite some time, and I suppose he had given up his music, or almost. One weekend he came home sick, and had to go to the hospital at Harlan. He died there after just a short illness, without anyone ever having recorded his wonderful singing voice and beautiful guitar work.

#### Larry Hensley

As I started to tell in Part I, I first heard Larry Hensley play sometime just before the mid-20s. I had traveled over to Wallins Creek with a cousin who was a barber and was working in a shop there. I suppose I was about twelve, and

had only been there a few times. My cousin took me in one of the several cabarets flourishing there to buy me a soda pop, and Larry was playing there. He certainly was very young, just a lad like me, but even then his mandolin work was beautiful. There was a rather large crowd gathered about the room listening to him play with keen attention. Another boy about Larry's age was backing him up on guitar; later I was to learn that this was probably Curt Hensley, a distant relative of Larry's. We lingered for some time listening to the smooth playing, and when we left I remarked to my cousin how good the music was. He, being older and more experienced, said that the mandolin player was really good but that the guitar player wasn't so good.

Recently I had a chance to talk to Larry's brother Perry, who has added to what I can remember, and though I don't believe anyone could do justice to Larry, this is at least a try. Larry Hensley was born at Monarck, Virginia, just a little above St. Charles about thirty miles east of Harlan, in 1912 I believe, the eighth in a family of twelve born to Silas Hensley. When Larry was a small baby one of his sisters let him fall over her shoulder onto the floor, which injured his hearing. In later life he would have trouble with his ears getting infected, and at times couldn't hear anything at all. Since he played entirely by ear and learned many tunes by listening to records etc., one wonders how he could be such an accomplished musician. Larry's eyes also failed him in later years, and sometimes he could hardly see; perhaps the fall may also have caused this. Still he was always jolly and friendly in spite of his adversities and afflictions.

Larry was raised pretty hard, mostly on a hillside farm. He didn't attend school very much. His folks moved from Virginia to Kentucky when Larry was very young, then back to Virginia for a short time when Larry was twelve or thirteen, stayed a brief time and then moved back to Kentucky to stay. As Larry grew older he would visit relatives over in Virginia and play music for and with them, but around Harlan County was his home and where he loved to be.

Larry started playing music at home before he was twelve. He bought or borrowed an old beat-up mandolin and started making music right away. Then from there on, any string instrument he happened to get hold of he could play after only a few minutes' practice: guitar, banjo, fiddle, anything, he played and played it well. He never learned; he didn't have to learn. He knew how from the day of his birth.

Some of the first instrumentals he played on mandolin and other instruments were "Flop Eared Mule," "Tiger Rag," "Cackling Hen," "Chinese Breakdown," and several other old breakdowns and mountain tunes. Larry also made up many instrumentals, then he would laughingly try them out on his family. These he mostly never got around to naming. He may have composed

"Mandolin King Rag," which he recorded in 1934. Once his brother Perry visited Larry, taking his small son along, and Larry got his old fiddle down and played the "Flop Eared Mule" for the boy, making the fiddle bray like a mule, and this highly delighted the lad. Perry told me "He could really play that fiddle." Larry was also an accomplished keyboard musician -- piano, organ, accordion, etc. And he played harmonica real well. Perhaps many musicians are made not born, but Larry Hensley was born not made.

After his first mandolin, Larry soon got a better one, and would play for his folks at home and around the neighborhood. Soon he was playing professionally at night clubs, schools and cabarets. Three or four other local boys would join him sometimes. One was a boy by the name of John Simpson, another was Foley Helton, who also played with Jay Helton. Foley played pretty good guitar and could sing pretty good, which Larry was never very good at.

Soon after Larry mastered the guitar himself, he began teaching it to his brother Harley, so he could back him up when he was playing mandolin. No matter how many instruments he mastered, the mandolin was his first love, and he always came back to it. He would keep Harley practicing for long hours even when Harley would be wanting to go somewhere or do something else. All this patience and teaching paid off, as Harley began going around with the group, continuing to do so until he got married and took a job in the coal mines. Even later on Harley used what he had learned from Larry, for he joined the church and began preaching, and made several 78 rpm records and then a number of LP albums. He still plays guitar and sings in his church services.

As a young man Larry also worked in the coal mines. But his brother Perry said he would work only long enough to get a stake, then he would buy a supply of strings or a new instrument, then take off, and they wouldn't hear anything from him for two or three months until he would get on the bum again and then head back for home to recoup his fortunes.

Sometime in the early 30s Larry, Curt Hensley and two or three more boys had a daily radio program in Bristol, Virginia. They played there for several weeks, going by the name of the Yellow Jackets.\* He may have played over other radio stations in other parts of Virginia or Tennessee, but for some reason he never got around to playing over his own local station at Harlan.

Fortunately for posterity Larry did leave a few samples of his wonderful musical ability in the form of a few 78 rpm records. In 1933 a train engineer for the L. & N. Railroad named John Walker met Larry while running a coal train through Wallins Creek, and seeing Larry's ability

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\* Evidently not the same as those who recorded for Champion during roughly the same period. David McCarn also played with a Yellow Jacket Band over WBRW Gastonia, N.C. An instance of a popular name, probably nothing more. --R.C.



to make music he took him to his home in Corbin, forming Walker's Corbin Ramblers with Walker on fiddle, John's brother Albert Walker on tenor banjo and sometimes singing, Mack Taylor on guitar and Larry on mandolin and sometimes guitar and singing with Mack Taylor. Larry made "Match Box Blues," which he had learned from a Blind Lemon Jefferson record, as a solo with guitar and singing, did some mandolin instrumentals including "Mandolin King Rag" and "E Rag," and some songs with mandolin and Mack Taylor's guitar including "I Only Want A Buddy" and "The Dying Tramp." These records were cut in New York City for Vocalion Records in January of 1934. Ten records. Twenty tunes. What a pity there couldn't have been ten times that or more. I am proud to say I managed to collect seven of them, and after searching diligently for the rest, have added seven more.\*

Larry was married twice. The first was Laura Daniel, and they were together for several years. He taught her a few chords on the guitar, and she could follow him very well on mandolin. His second wife was Doris Daniel, close kin to Laura. Larry and Laura had no children, but Larry and Doris had two boys: Harley, named after Larry's brother, and Merle, perhaps named after Merle Travis, whose playing Larry liked. Neither of the boys seems musically inclined. Both of Larry's wives are living.

Larry's father died in 1954 and his mother passed away in 1965, about four years after Larry's death. He has two brothers still living and three sisters: Mary Magdalene and Leona, living in Dayton, Ohio; Rose Fowler living somewhere in western Kentucky; Harley in Covington, Kentucky; and Perry in Wallins Creek. Perry is now seventy-two. Rose Fowler's son, named after Perry, is one of the best harmonica players I have heard. Back in the 30s when some of the

Nashville artists would be playing the theater in Wallins Creek, they would have Perry Fowler come up on stage and play a few pieces on his harp.

Larry also had a nephew named Quinten Adams who many people said was as good as any guitar player they had heard. Larry once told me Quinten could go places with his music if he wasn't so wild and would settle down, so I took it that Quinten must have been pretty rough. Perry thinks Quinten is around the Chicago area now.

Larry's friends were always welcome at his parents' home, and would come with Larry and stay four or five days or until they got their clothes and music together, and then take off for somewhere again. Larry and Harley formed a group they called the Jug Band and played in Virginia and Tennessee and parts of Kentucky. Hugh Caloway and two or three more made up the rest of this group, and I don't suppose they made much money but guess they had a lot of fun and met a lot of people, which Larry liked to do. I am sure Larry would have played anywhere or for anybody without any thought of money.

Larry always played a number of old time hymns, and he especially liked to play the sad ones that are mostly sung at funerals. It seemed these appealed to him. Several times he got invitations to play in church, and several boys he played with would play in some of the different churches, but Larry always refused, saying he didn't consider himself worthy of playing in the house of the Lord.

It seems that Larry was ill fated. He did quite a bit of drinking throughout his life and this always leads to trouble. In the 1940s Larry killed his brother-in-law Pete Scarbrough, and was sent to La Grange, Kentucky to the reformatory. He was gone about two years but was never confined, and worked out on the farm, and if I had to make a guess I would guess he did more music playing than farming. I am sure after once hearing Larry play there isn't anyone that wouldn't rather hear him play than watch him hoe corn.

After returning from La Grange Larry took his second wife Doris and she bore him two sons but she was several years younger than Larry and I suppose some younger man took her fancy and trouble started brewing in the Hensley home. Any man involved with Larry's wife must have made every effort to stay out of Larry's sight. He and his wife began having lawsuits, and Larry had to pawn some of his five instruments to raise a little money. (After Larry got killed, his brothers Perry and Harley went and paid the instruments out of pawn and Harley and one of Perry's sons now have those instruments and of course money couldn't buy them.)

About two or three weeks before Larry got killed he visited his brother Perry and was telling him about sometimes getting up at midnight and getting down his fiddle and playing several of the old hymns he loved so, and he told Perry he prayed

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\* Since the recordings of Walker's Corbin Ramblers are so rare and are unavailable to the listener, it might be well to give an idea of the kind of music Larry Hensley played. When with the Ramblers, who specialized in pop tunes, mainly done in a pleasantly unassuming, easy-going country style, Hensley was featured on the mandolin. He was capable of a good "Scottsdale Stomp" in the manner of the banjo-mandolinist of the Scottsdale String Band, a challenging piece which he does creditably; but his personal style was simpler and more direct. His melodic lines were clear, almost unadorned, but played with a beautiful restraint and sensitivity. The Hensley trademark was a little fillip -- a grace note or two, a little touch of syncopation -- that distinguishes his work from anyone else's. Edd Ward comments too that Larry, when jamming with a guitar player who knew what to expect, would take long dwells at the ends of musical phrases, holding notes over, for a lovely effect. As a guitar picker Hensley was not, perhaps, as original, but he was no third-rater; his cover of Blind Lemon Jefferson's "Match Box Blues" is masterful and flashy, and is one of the better white blues records made in the thirties --R.C.

many times when no one knew, and even went on to tell his brother who he wanted to baptize him. The trouble with his wife was a terrible blow to him, and may have led at last to his untimely death. But even with all the difficulties he was having, he still loved and played music, and liked to be with people.

On July 13, 1973 Larry was walking along the highway about a mile above Wallins Creek when a man by the name of Charles Seymore hit him from behind with a car. The first ones to him said he breathed a few times but never spoke a word. He was sixty-one years old.

I'm proud to say I knew Larry Hensley intimately and associated with him on many occasions in his home and in other places. I knew his friendliness and his hospitality and even some of the problems that seemed to seek him out and haunt him. But most of all I knew his wonderful musical talent, and there have been few if any that have touched my life whom I would consider his equal. Certainly none was his superior.

\* \* \* \* \*

Radios were few here in the early thirties. The first ones ran off of car batteries and that sure created a problem, as there was no way to recharge the battery except carry it five miles across Pine Mountain by mule to some garage at Wallins Creek to get it recharged. I never owned one of those. My first set used a dry cell battery pack that was supposed to last for about 750 hours of playing, and brought in stations loud and clear which there is no way to get now on electric sets.

Country music was at its peak, and every station in the land was featuring country singers and bands live. WSM was at its best. WLS had its Saturday night show at the Eighth Street Theater in Chicago. WLW in Cincinnati had a Midwestern Hay Ride, and there were WBT in Charlotte, KMOX in St. Louis, WAVE in Louisville featuring Uncle Henry and the Kentucky Mountaineers along with The Coon Hunter -- all coming in on my set as well as WHIS in Bluefield, West Virginia, WWVA in Wheeling, KDKA in Pittsburgh, KRLD in Dallas and XERA in Del Rio. Everywhere you set the dial there was good live country music: Louise and Curt Massey, Salty Holmes, Patsy Montana, Cowboy Slim Reinhart, Asher Sizemore, Cousin Emmy, the Carter Family, the Callahan Brothers, the Coon Creek Girls, and Lord, so many more there would be no naming them all. No one listened to any other kind of music here.

Of course several people would gather up on Saturday nights at someone's home that had a set -- sets were darned scarce -- and listen to Nashville, sometimes flipping over to some of the other stations to listen a while, espec-

ially when some group would come on that you didn't care much for.

Of course the old wind-up talking machine was still popular, and records continued to sell. Some of the older folks declared they liked that form of music better than the radio kind. I guess we old folks don't take to new-fangled ideas right off. As for "live" music at that time, few people could play any kind of music here. My Uncle John of course had quit. John Tyree was in and out. Roe Fugate was still fiddling, but he lived a mountain away from us. Instruments were very scarce, mostly banjo with a fiddle here and there. Guitar was rarer. I was married and our first child was born before I took up trying to play. I suppose I was influenced by Jay Helton's playing, and he showed me a few chords and runs on the guitar. I learned quite a bit, if I could ever have gotten my timing right. Now I have about forgotten everything I ever knew. My son Len plays mandolin and autoharp and sometimes I try to do a little backup, but I keep messing up, changing chords too soon or too late.

#### WHLN Harlan

On the morning of May 28, 1941 Harlan got its own radio station as WHLN went on the air. Just outside the city limits a 150-foot tower was erected, and a bungalow-type studio was built nearby. A 250-watt station, WHLN would serve a radius of about fifty miles in this mountain area.

Richard Helms was the first manager of WHLN and held the post until 1950, when he was replaced by James T. Morgan, who has been manager ever since. Morgan grew up in Creech Coal Company's mining camp at Twila, Kentucky, just a few miles above Wallins Creek; his father, Lue Morgan, and an uncle, Luther Payne, produced the first car of coal from the new mine. Morgan started with WHLN as an announcer in 1947, and as he had a strong, smooth voice he soon became the favorite announcer among WHLN audiences. At about the time he took over as manager the wattage was increased to 1000, and the tower was raised to 193 feet, which considerably increased the broadcasting range and added many more listeners to an already growing audience.

Having a radio station so near at hand of course drew would-be musicians like molasses draws flies, and for several weeks after WHLN opened there were many country star hopefuls doing their thing with fiddle, guitar or banjo, or some other instrument. Soon the worst of these were weeded out, and then there were some very good entertainers performing on WHLN. Only a few of these went on to make any records.

Pot Auger and the Pansy Ramblers were a very good country group from a coal camp by that name a few miles out of Harlan. Then there was a taxi driver by the name of Phillip Reed, who did



some very good singing while strumming a guitar. He called himself "The Prairie Ranger," and he was certainly good enough to have been recorded.

Perhaps the most prominent and best-liked group was John Reedy and the Stone Mountain Hillbillies. This group consisted of John Reedy, his brother Roger, his sister Marie and his wife Frances. They made several personal appearances throughout the area at local school socials, etc. and went on to cut a few 78 rpm records. One of their popular numbers, which they wrote and which has been recorded by other artists, was "Somebody Touched Me":

While I was praying somebody touched me,  
It must have been the hand of the Lord.

I'm not sure whether John Reedy was related to Jack Reedy who used to play with the Hopkins brothers. John and the rest of the clan moved away from Harlan several years ago -- I believe John may live in Corbin now -- and right off-hand I have no way to check that. And I'm not sure how many 78s the Hillbillies cut, but they were sold through the music stores.

Two of the entertainers on WHLN in these early days, Blind Jim Howard and Marion Brock, deserve a story all to themselves, and I'll write about them in detail in a minute. Blind Jim's fiddling and singing was very popular on a daily fifteen minute show for over a year, while Brock was perhaps one of the best entertainers who ever broadcasted over WHLN, singing exclusively hymns in a smooth style that was one of the best. There was also a brother duo known as the Smith Brothers, and sometime in the early forties Johnny and Jack along with Kitty Wells and their group did a few broadcasts over WHLN for some patent medicine company, Retonga, perhaps, or Indian River Tonic.

Local merchants in Harlan sponsored some of the first shows to be aired over WHLN. The Early Bird was sponsored by Modern Electric, and the Birthday Club by Fuller's Furniture, and Robinette Motors sponsored a news broadcast every morning and evening. Soap operas were among WHLN's programs and were great favorites with the housewives, including Ma Perkins, Perry Mason, Myrt and Marge, and Against the Storm. People took to WHLN like ducks to water. On arising many set their dials to 1410 and left them there all day long, or until WHLN signed off.

In 1957 wattage was increased again, this time to 5000 watts, and a new tower was erected six miles west of Harlan on Lay Hill at Termont, while the WHLN studios were moved to downtown Harlan. This made WHLN the most powerful station in the area, and now they were reaching far afield throughout southeastern Kentucky and over into Virginia. WHLN does a tremendous service to the people of this vast mountain region in times of emergency, such as the flooding in the spring of 1977, staying continually on the air, keeping the people informed where to go,

who to call for help, and of conditions in general. And James T. Morgan works right along with the staff, and at times gets so hoarse by morning he can scarcely talk.

I think the coming of WHLN back in the early forties was one of the better things that have happened to our area. Of course the early music programs were the favorite programs of the people, and since these were all live from the studio broadcasts, this added a certain charm. Now live programs are a thing of the past, and only canned music goes out on the cool mountain air. But I love to let my memory return once more to the early forties, and it seems at times I can hear The Prairie Ranger, or The Stone Mountain Hillbillies, or Marion Brock, or Blind Jim Howard and the Farmer Boy making the wonderful old time music and singing those beautiful old ballads and hymns that only country music lovers can play and sing.

### Blind Jim Howard

Just out of Harlan at a village known as Dressin lives a sweet old lady who is 85 years old. Her maiden name was Belle Fee, and at an early age she was married to James (Blind Jim) Howard. Two boys and three girls came to bless this union, and all five are still living, but only one son, John, lives at Dressin now, and he is the principal of James A. Cawood High School, the largest high school in Harlan County.

James Howard, his father, was raised perhaps ten miles out of Harlan at Cawood, near the base of Martin's Fork. When he was a small baby some of the family placed him on a bed where a hot, bright sun was shining through the glass of the window, and this burned his eyes, causing his blindness.

It seems that he fiddled and sang nearly all his life, not so as to become widely known but just in his neighborhood. He did play at several school programs and perhaps at elections, and neighbors would gather in his home to hear him play and sing. He had a very good singing voice, and sang many of the old ballads and humns. His fiddling was something on the order of Fiddlin' John Carson's\*, and though mostly he played backup to his singing, he could also saw out breakdowns handily.

If Blind Jim ever made any commercial recordings,\*\* I never knew about it. But in 1933

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\* Nowhere near as raw-sounding, though, nor as eccentric in rhythm. Howard's voice was a rich baritone and his fiddling usually warm and clear, with a quite lovely old-time sound. -- R.C.

\*\* For a long time there has been a question whether Howard reached the Bristol recording session in 1928 which produced Victor 40189, The Black Sheep/I Cannot Be Your Sweetheart, as by "Howard-Peak, The Blind Musicians." Howard's widow, according to Edd Ward, does recall him singing a song called "The Black Sheep." The record is a vocal with harmony on refrains,

John and Alan Lomax visited in the Howard home where his widow still lives, and made several field recordings of his playing and singing, including the number "The Peddler and His Wife," for the Library of Congress. Alan and Elizabeth Lomax returned in 1937 and made more, including "The Old Fish Song" and "The Little Carpenter." The recording equipment they used wasn't the best, and certainly didn't do Blind Jim justice.

Early in the forties Blind Jim had a fifteen minute program every morning over WHLN. This program, lasting over a year, was the only radio work he ever did. A young neighbor, Willard Farmer, did guitar backup on these programs, and the two were known to radio listeners as Blind Jim Howard and the Farmer Boy. They are both gone now; Blind Jim passed away some twenty-five years ago, and Willard Farmer died in 1977.

Jim Howard has no brothers or sisters living, and none of his children play any kind of music. Mrs. Howard isn't sure whether he composed any songs or not, but it is possible he did. His widow says he would go in a room, take down his fiddle, and play and sing for hours at a time, and he played right up close to the day of his death.

The devastating flooding throughout Harlan County in spring 1977 is history now, and few traces are visible today. One of the many tragedies it caused was at Blind Jim Howard's house, which was badly flooded. His two fiddles were washed away, and all the pictures of him, except a large framed one which was hanging above the water line, high on a wall. The home has been fully restored now, but there is no way on earth to replace those pictures or fiddles. At least I am so glad a few of Blind Jim's numbers were preserved for people to enjoy like I used to enjoy his radio programs so many years ago. I consider Blind Jim Howard one of the best old time artists that ever performed here in this southeastern corner of Kentucky. His many radio fans, several of whom are still living, and his many friends and neighbors bear me out in this.

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accompanied by fiddle and guitar. The sharp contrast between the styles of Vi 40189 and Howard's Library of Congress recordings and radio performances led Edd Ward to feel they cannot be the same man. But Howard's LC performances contrast with each other, at one time vigorous and tenorish, at another bassy and droning and rusty (whether the Lomaxes encouraged this -- "Why don't you try singing something like you think your grandfather might have sung it?" -- is not clear). A search of Victor file data by Tony Russell, however, yields a listing of James Howard, Harlan, Kentucky, and Charles Peak, Worton (Norton?), Virginia. This would seem to be the strongest possible indication that Vi 40189 is a Blind Jim Howard record. --R.C.

### Marion Brock

I first learned of Marion Brock through his music and singing, although a great portion of his youth was spent in the adjoining county from me, and not many miles from where I lived. Marion's folks lived about ten miles east of Pineville, in Bell County. Coming from poor parents, like most mountain people, he was raised mostly on a hillside farm, and I am sure, like many of us, hoed corn barefooted.

It seems Marion's father, Boyd Brock, did quite a bit of moving around before settling on a farm on Straight Creek, near the foot of Pine Mountain. Marion was one of four or five brothers and perhaps that many sisters. He took up playing the guitar at an early age, and as he was gifted with a wonderful singing voice, was an immediate favorite among family and friends. Perhaps in the beginning he sang the ballads and lovesongs of his day, but my earliest recollection is hearing him sing hymns. In the middle forties he had an early morning program on WHLN, singing only gospel numbers. This was my first introduction to Marion Brock's style of music and singing. Marion played guitar and sang, and Clevie Russell did some wonderful dobro backup, playing something in the style of Pete Kirby (Brother Oswald).

These two, with Marion's smooth singing and Clevie's dobro, soon became top choice among WHLN listeners. They performed here for several weeks, and Marion Brock's name became a byword. He received many compliments about his singing. The very first time I heard him sing I believed him to be the best solo gospel singer I ever heard, and I still think so. He could round out his stanzas so smoothly, using a long voice, dwell at the end of some lines, holding the notes, and the melody was so pure and sweet that it sometimes would bring tears to my eyes. I don't think anyone has ever quite reached the perfection of voice that Marion could achieve so easily and beautifully.

These broadcasts were when Marion was at his best. Happily not all of his singing has been lost, however, for he did make a few 78 rpm records and perhaps as many as a dozen LPs. None of these was commercially recorded, or ever released through the local music shops; Marion himself paid for their pressing and his sales were through the many churches he visited and sang at, and through his several friends. I don't suppose he made very much money from the sale of these records, and I am sure they were distributed to a meager clientele which consisted mostly of church people and a few others, such as myself, who knew and loved Marion.

Perhaps with the newer Nashville sound in mind, Marion added some electric and other instruments foreign to country music on the records (Clevie Russell's dobro was not used); and this certainly added nothing to the production. Still his singing was smooth and beautiful.\* As a

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\* He sounds on his LPs as if he is consciously trying for a Nashville-R&B sound, using a



singer he traveled outside Kentucky, visiting Alabama, Georgia and perhaps parts of Ohio and elsewhere. A few years ago he developed cancer, and in 1976 this caused his death. He was perhaps in his early fifties. (Some of this information on Marion is vague, but I have been unable to learn more from his people.)

But even when Marion knew his time was short he still continued to visit churches and sing, and made a few more albums right up near the end. Sometimes we wonder how someone can go on in the face of adversity that would lay most of us low. Perhaps some are tempered out of truer steel, such as Jimmie Rodgers and Marion Brock. Marion had an abiding faith in his God, and perhaps a minister summed it up in four simple words: "His spirit is sweet."

#### Arthur Johnson

As you loiter along the main street of Harlan you may see a rather well-built man walking along the street. He will be alone and may be carrying an umbrella but nothing else; he may be on his way to the bank or the music store. Though at a casual glance you might not realize it, this man is totally blind. As you watch his progress along the street unaided even by a cane, you will be amazed at his self-reliance. He seems to know just where he is going and how to get there.

If you don't find Arthur Johnson in Harlan, you might have to drive on out on Martins Fork to a place called Browning Acres, where he has a news and concession stand, dispensing papers, magazines, candy and other confections to a host of customers -- and making change for any piece of money handed him. Or he might be out somewhere in the county, or in some adjoining county, or over in Virginia, tuning pianos -- or somewhere in this or another state playing a music workshop or M.C.-ing some program. A man with an amazing sense of humor and a ready wit, Arthur is independent and makes his own way, refusing help for anything he is able to do for himself. He is patient, kind, and very good company to be with, and has never stood on any street corner with a seeing-eye dog, holding out a tin cup for nickels and dimes.

Arthur was born in 1927 and raised on a mountain farm on Pine Mountain between Cumberland and Whitesburg, near the Harlan-Letcher line. He was the oldest of four children born to William H. and Nancy Johnson; of the others, a brother and his one sister survive, both living in Louisville. When Arthur was in the fourth grade his eyes started failing, and gradually worsened until he lost all his sight.

Like most mountain people Arthur's folks were poor. He and his two brothers saved their

pennies to try to buy a guitar. When they each had a hundred pennies saved they learned where they could buy a Gene Autry guitar for five dollars. As they only had three dollars between them their father put in two more, and thus got their first guitar. It seems that they played more with the guitar than actually playing it; they had no one to teach them or to tune the instrument for them, as neither of their parents played any kind of music. For safe keeping they kept the guitar on top of an old-fashioned chiffonier, but one night a cat or something knocked the guitar to the floor, smashing it beyond repair.

A little later on, in 1943, they obtained a much better guitar for twelve dollars. A neighbor taught the boys a few chords, and then Arthur was on his way to becoming one of the best old time guitarists our county has ever produced. He patterned his style much after the old Carter Family style, and some of the his first simple melodies were some of their numbers, "The Picture On The Wall" being one of the first. However, Arthur's folks did not have a radio and not even a talking machine for quite some time, and he says he learned songs mainly from neighbors at the beginning. Once his folks did get a phonograph, they bought mainly religious records, many of them being the old Carter Family hymns.

With a strong determination in his heart to overcome his disability, Arthur enrolled in a school in Louisville, studying music and learning piano tuning. After returning to his home near Cumberland he took up tuning pianos and also took a spot on WCPM radio in Cumberland. He played six hundred daily programs there, playing both piano and guitar and singing as well as playing records, reading the mail, etc. Later he was to play on many other radio stations and some TV stations in places like Hazard, Barbourville, Bowling Green, Lexington, Kentucky, and Knoxville, Tennessee, and he has played workshops throughout Kentucky, Virginia, Tennessee, North Carolina and Ohio.

Besides earning a living, Arthur has kept up his music through the years, and attended his first folk festival at South East Community College at Cumberland in 1964, where he met Jean Ritchie; though Arthur's main influence was the Carter Family, he was still intrigued with this folk style singing, and especially liked Jean's "Amazing Grace" and "Barbara Allen." For the past ten years Arthur has considered himself at least semi-professional, but has never been commercially recorded, which is a shame. He has played personal appearances around the Asheville, North Carolina area, and has played on stage with such personalities as Janette Carter, the McLain Family, the Phipps Family, John McCutcheon, former Bill Monroe band member Doug Hutchins and others. He has played at the Kingdom Come Swappin' Meetin' at South East Community College at Cumberland ever since October 1966, and has been Master of Ceremonies there as well as per-

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high clear voice with heavy vibrato, very intense and strongly projected in the manner of Pete Cassell, to an accompaniment of pedal steel piano string bass and drums. --R.C.

forming for the past five years, besides serving on the committee which selects talent for the show each year. He has never married. He has composed several songs and very good ones, and some of them he has copyrighted.

Well, that about brings us up to where good country music leaves off, to be replaced by the "Nash-Trash" and Rock and Roll sound using electrical instruments, horns, drums and other instruments which have no place in basic mountain music. Should someone have given one of those old mountain banjo pickers an electrified banjo, before he could have plugged it in he would have needed a twenty-five-mile-long cord to reach the nearest source of electricity.

Still on rare occasions we can still hear someone like Arthur Johnson playing and singing the old mountain ballads and hymns in a true

country style. And on long winter evenings I like to pitch another couple of hickory logs on the fire, and as the sparks shoot up the wide stone chimney, go back down memory lane to forty years or more ago when on Saturday nights many of my neighbors would drop in, and we would all gather around the old battery powered radio for a wonderful evening of honest to goodness country music entertainment. No matter where you set the dial the music was there, live from the studios. Played on fiddles and banjos and guitars that had been carried down from the hollows and across the mountains where the words electricity, drums, and horns were unknown to these wonderful music-making "Knights of the Hills."

--Edward Ward with  
Robert Coltman



Walker's Corbin Ramblers Rear, John V. Walker, violin; Mack Taylor, guitar; Front, Albert Walker, tenor guitar; Larry Hensley, mandolin.



"FAMOUS PERSONS WHO HAVE HAD TUBERCULOSIS":  
JIMMIE RODGERS AND DOW PHARMACEUTICALS

By John P. Morgan

*[The author is a physician who has applied his special knowledge to themes in country and blues music that deal with medical themes. See for example, his article on Jake Walk Blues in JEMFQ #47 (Autumn 1977)]*

The persistence of the memory of Jimmie Rodgers, his music and attempts to interpret his life are assured. In June of 1978 a stamp honoring Rodgers was issued as the initial item in a postal service Performing Arts and Artists Series. In 1977 Mike Paris and Chris Comber published a full length biography of Rodgers<sup>1</sup> and the JEMF published Johnny Bond's annotated discography of Rodgers in 1978<sup>2</sup>. All this followed shortly on the facsimile re-issue by the Country Music Foundation of Mrs. Jimmie Rodgers' 1935 biography of her husband<sup>3</sup>. RCA Victor continues to re-issue Rodgers' recordings on LPs, and scholars and fans await with keen anticipation Nolan Porterfield's promised massive study of Rodgers and his life (University of Illinois Press, 1979).

All of the material cited above is relatively straight-forward and causes no surprise. Rodgers' potency as an artist has generated an understandable desire to both honor and know more about him. His early death and the lack of reliable detail about his life and factors influencing him indeed have contributed to the public desire for knowledge rather than impede it. So, nothing about the above works is strange or curious, although to those outside Rodgers' influence, that statement itself may seem strange.

A 1973 reference to Rodgers is unquestionably strange. P.J. Bishop in fact cited the item in an article entitled "Some Curiosities of the Literature of Tuberculosis"<sup>4</sup>. Bishop even defined curiosity as "meaning anything curious, rare or strange." Among his citations of works describing wooden stethoscopes, the dangers of mouth breathing and a poem entitled "Phthisiologia" he noted that a recent ad campaign for an anti-tubercular drug reproduced the sheet music cover of a song entitled the "TB Blues." The ad contained this copy -- "The helplessness of the fight against pulmonary tuberculosis was plaintively recorded by the 'Father of Country Music' Jimmie Rodgers, in 1931--two

years before he lapsed into a coma and died."

In 1973, Dow Pharmaceuticals introduced their brand of rifampin, 'Rifadin', a relatively new antibiotic which has significant anti-tubercular activity. To promote the drug, Dow ran a series of ads depicting famous persons who had tuberculosis; all unfortunates who lived and died before the antibiotic era and any effective therapy against the tubercle bacillus. Other versions of the ad depicted Elizabeth Barrett Browning, Andrew Jackson, Christy Mathewson, Robert Lewis Stevenson, Doc Holliday and one other musician, Frederic Chopin. The ads were very attractive and featured an original painting of the sufferer and some pertinent quotation from or about him. The Rodgers ad (a reproduction accompanies this article) included a painting of the sheet music of T-B Blues which incorporated a picture of Rodgers and quoted from the song:

I've been fighting like a lion;  
Looks like I'm going to lose.  
I'm fighting like a lion;  
Looks like I'm going to lose.  
'Cause there ain't nobody  
Ever whipped the TB blues.

Dow had commissioned a Michigan advertising agency, D'Arcy, MacManus and Masius, to prepare the series of medical journal ads. This agency had utilized an artist named Ron Rae, who worked for a graphic arts studio in Bloomfield Hills, Michigan, to do for the series a painting of Christy Mathewson, the famous New York Giants baseball pitcher who died of TB in 1925. Rae, a bluegrass music fan, suggested to Robert Lattimer of D'Arcy, MacManus and Masius that Rodgers was a good candidate for the series.<sup>5</sup> Permission to base the art work on the sheet music was obtained from Peer-Southern Music and the ad was completed. It appeared nine times in 1973, thrice each in three medical journals: *The*

*American Journal of Public Health*, *Chest*, and *The American Review of Respiratory Disease*. All are read by physicians who treat tubercular patients. The ad was seen by thousands of American physicians. Whether it effectively enhanced the utilization of Rifadin, which is a valuable drug, is not known; however, it surely ranks with the best medical advertising art that I've seen.

Bishop was correct, I think, in labeling this ad a curiosity. Certainly even from the viewpoint of readers of *JEMFQ*, it could not have been predicted that Rodgers would be utilized to sell prescription medication forty years after his death. Yet, the ad campaign can remind us that there is one relatively unexamined facet of the Rodgers legend. In his review of the books by Paris & Comber, and Bond, Charles Wolfe<sup>6</sup> states what has been often stated before. Rodgers' legendary status reflects at least partially the fact that "a great deal of the information about him had consistency of legend: it was vague, contradictory, gossipy, unattributed, uncorroborated and largely the product of promoters, idolators, and popular journalists. (I've had the unfortunate experience of contributing to the anecdotal burden that Wolfe describes. In my sole foray into slick pop journalism,<sup>1</sup> I wrote a piece about Rodgers for *Country Music*<sup>7</sup>. I attempted to separate fact from factoid. When the piece appeared, I was stunned to find that the editor had added a number of his favorite Rodgers anecdotes -- selling the banjo to get home for his daughter's funeral, etc. -- My angry letter of retraction was never published. I did, however, keep the money I was paid.) Porterfield<sup>8</sup>, Greenway<sup>9</sup> and virtually all "serious" writers about Rodgers have commented on the undocumented treacle and pap written about him, much of which originates in Mrs. Rodgers' biography.

It now appears to me that an unexplored source of much of the myth about him resides in his tuberculosis, and the Dow Pharmaceutical ad caused me to realize it. I do not imply that biographers and idolators have not concentrated on his tuberculosis. In fact, it is always part of anything published about him. What has been neglected is the potency of the myth and metaphor

of tuberculosis and the fact that much of the anecdotal, speculative and uncorroborated material about him may originate from that myth.

Susan Sontag has recently extensively reviewed the use of disease as a literary metaphor.<sup>10</sup> Her chief focus was the metaphorical utility of cancer; but, she reviewed tuberculosis partially to contrast it with cancer. In the 19th century tuberculosis was transformed by various writers into a romantic sadness -- a disease of the soul. It was described and dramatized as a mysterious, implacable theft of life. The sufferer was portrayed as having the white pallor and red flush, a vitality alternating with languidness. TB was thought to speed up life and to impart to the diseased a consuming passion. The patient was thought to have euphoria, increased appetite and an exacerbated sex drive. Yet this passion was always tempered by a spiritualizing and refining disease. One went to an unfrightened, noble, even beatific death. A person dying young of TB was considered particularly romantic and interesting. Numerous clichés connected TB and creativity. The TB sufferer was often a dropout -- a wanderer -- an exile. Keats traveled to Rome and Chopin to the islands of the Western Mediterranean and Jimmie Rodgers "ranged, roamed and traveled." The burning fire and the passion often led to trouble but that was to be forgiven in the noble death. We need look no further than the reproduction of the sheet music for TB Blues in which the bed-ridden patient contemplates whiskey and the devices of gambling.

Do the undocumented stories of Rodgers' life-- his rambling, his passions, his creativity, his nobility, his sentimentality, his love for family, his unselfishness, his noble death -- originate at least in part with the literary myth of tuberculosis? Mrs. Rodgers and her collaborator, Dorothy Hendricks, may have found an accessible literary framework for their romantic biography: the romantic metaphor of the tubercular life.

In a later work, utilizing the framework provided by Sontag, I shall try to document these ideas in more detail and provide a re-evaluation of the legend of Jimmie Rodgers.

#### FOOTNOTES

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"I've been fighting like a lion; looks like  
I'm going to lose. I'm fighting like a lion;  
looks like I'm going to lose. 'Cause there  
ain't nobody ever whipped the TB blues."

*TB Blues: Words & Music by Jimmie Rodgers*

A major advance in the treatment of one of the  
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\*NOTE: Rifampin must always be used in combination with one or more antituberculosis drugs.

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# T B BLUES



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# ETHNIC MUSIC IN AMERICA: FIRST PROGRESS REPORT ON A DISCOGRAPHY

By Richard K. Spottswood

[Late last year the JEMF received a grant from the National Endowment for the Arts for the compilation of a comprehensive discography of ethnic American recordings made prior to 1942. In this article, Richard Spottswood, the originator of the idea and Principal Investigator on the project, summarizes the motivation and goals of the study and reports on his progress to date.]

Longtime readers of this journal are aware that its scope has begun to expand in recent years to include articles concerning traditional music from American cultures other than those which produced Southern country music. If Uncle Dave Macon, Bob Wills and Bill Monroe have succeeded in perpetuating and renewing older forms of music, so have less familiar names, like the Hermanos Chavarria (Chavarria Brothers - Texas-Mexican), Frank Dukla (Polish), the Sexteto Habanera (Cuban), Frank Quinn (Irish), Paul Humeniuk (Ukrainian), and Marika Papagika (Greek). Like Southern country entertainers, they made their initial impact through personal appearances, printed music and radio. The parallel extends further in that they also made their bid for eternity through the medium of phonograph records which were initially distributed primarily to the audiences from which these artists emerged.

By the 1950s there was a new and growing audience for Macon et. al. Their records began to be collected and their lives and careers researched. Comparable interest in the so-called "ethnic" areas didn't begin until the 1970s. Dozens of collectors are active in the field today, and the time for further studies is at hand. To this end, the Center for American Folklife at the Library of Congress held a Conference on Ethnic Recordings in January 1977 from which several papers are to be published by the Center soon. The Library's Archive of Folk Song has recently issued a 15-record set titled *Folk Music in America*, which I had the great pleasure of compiling. The series makes liberal use of ethnic performances, recorded both commercially and in the field, to illustrate a variety of topics.

I am currently engaged in the preparation of a discographical work, tentatively titled *Ethnic Music on Records, 1895-1942*, funded through a grant made to the John Edwards Memorial Foundation by the National Endowment for the Arts. As the title implies, the work will be comprehensive in scope, tracing all recordings made inside the United States by foreign-language artists. Like so-called race and hillbilly records, these were

made primarily for distribution within the areas from which the music originated. To a smaller degree, they circulated to other members of the same language group in other parts of the country. Rarely were they put on the market for general distribution, either here or in a mother country. Production of ethnic records was extensive; according to Pekka Gronow, during the 1910s and 1920s it actually rivalled domestic production in quantity.

Primarily because of access to information, the discography will include only performances recorded in this country. This will exclude many items made overseas and re-pressed for U.S. distribution. Some series, like the 19000 Odeon-Okeh Scandinavian-Swedish series of the 1920s, used few American masters. Others, like Columbia's 27000-F Ukrainian series, which ran from 1924 to 1942 used U.S. masters almost exclusively. Reasons for this disparity are too numerous to explore in detail here, but the pattern generally reflects the amount of recording activity taking place in the home country.

The book will cover recordings in every known language and dialect category from Albanian to West Indian, including Irish. Even though the latter two were primarily English-language performances, they were assigned special numbered series and treated by the companies as foreign-language products. Hawaiian music will not be included, since that music was treated as an extension of American pop almost from the first. Only Brunswick's late-1920s 55000 series was devoted exclusively to "Hawaiian" music, and it consisted mainly of recordings by the American-born bandleader Johnny Noble. Recordings by record company house bands will also be excluded. These were issued under a variety of *noms-du-disque* and intended for circulation as non-specified international items. During the teens this practice was especially prevalent, as Charles A. Prince's Orchestra (Columbia) and the Victor Military Band turned out hundreds of polkas, schottisches and waltzes for numerous nationalities. By the 1920s the practice had

abated somewhat, as certain ensembles under the direction of leaders like Abe Schwartz (Jewish), Pawlo Humeniuk (Ukrainian), and Frank Przybylski (Polish) were frequently called on to make records specifically intended for markets other than their own.

The discography will be based primarily on information from existing record company files, and will reflect their completeness, or lack of it, in a number of areas. I have begun my research in the CBS Archive, working primarily from cards made during a 1964 inventory which indicate the existence (or lack of it) of thousands of metal parts in various matrix series specifically reserved for ethnic production. These cards rarely contain information beyond a matrix number, take, size (10", 12") and an occasional date, apparently indicating the date a master was submitted for electroplating. The only files giving data for ethnic matrix series are in books of label copy notices, prepared at the time couplings were assigned. All other file material in the form of recording notebooks or master cards for these series is no longer in existence.

Therefore, I have been forced to create my own index to the various matrix series, using pages which leave space for each matrix and filling in the spaces as information is acquired, both from CBS and other sources. (Two samples are shown, one from the acoustic period, another from the electric, or "Viva-Tonal" period after 1925.) During the acoustic era, Hispanic items appeared on a series which ran from C-1 to C-4238; all others were on an E series, numbered from E-1 to E-9112. Twelve-inch releases were included in these series too in the C 1000 and E 5000 blocks. All were replaced early in 1924 with the introduction of flag labels by a more complex series which assigned separate number blocks to each nationality. A Spanish-language series, which included Mexican, South American, Phillipine, Caribbean and West Indian music, began at 2000-X and continued past 6000-X well into the 1950s. Other series used as -F suffix, e.g., 1000-F (Serbo-Croatian), 5000-F (German), 14000-F (Italian), and 20000-F (Russian). Most of these series lasted into the early 1950s.

Tim Brooks has already provided a lengthy discussion of the various master block assignments in *Record Research* (Nos. 133-136 [June-December 1975]). His conclusions about the precise designation for each block are not final and neither are my own. Nevertheless, Brooks' articles and further internal evidence suggests that the following groups of masters contain the recordings relevant to this study:

43500-44999: 1916-17  
46500-46630: special Chicago series 1915  
55000-55999: dates uncertain 1910s  
59400-W5999: 12" 1916-1925  
84000-89999: 1918-1924 (88000-88349  
from European sources)  
105000-W114014: 1924-1935

W130000-W131331: 1930s (electric transfers from W105000 masters and from foreign sources)  
W194000-W194999: 1928-193? second transfer series includes dubs from most of the above  
W205000-W206637: 1925-1935 12" counterpart of 105000 series  
Spanish (primarily)  
5000-5999: 1900s  
13500-14045: (poss. higher) early 1910s  
15000-15127: (poss. higher) early 1910s Puerto Rican  
21300-21899: 1911-12  
37500-37999: dates uncertain; contains some 12" masters  
38000-38099: 1910s; 12"  
48000-48499: 1917, continued from 37999  
82000-82999: 1917-1920, continued from 48499  
83000-W83128: dates uncertain, 12"  
93000-W97799: 1920-1929, continued from 82999  
W703000-W703494: 1929-1931, continued from W97799  
W704000-W704234: 1931-1933, continued from W703494

Spanish-language masters are also found in the 43500-W206637 groups as well as in pre-1916 blocks with non-specific designations.

Columbia together with its affiliated labels was responsible for the lion's share of recording activity in the ethnic fields. Columbia was joined with Okeh in 1926 and with Banner, Brunswick, Oriole, Perfect, Melotone, Romeo and Vocalion as the result of several corporate mergers between 1929 and 1934. With the end of the W114000 and W704000 master series, ethnic activity continued in a new and slightly less complicated system. No more master blocks were set aside for these series; instead, special prefixed series were used to indicate the location of recording. The company, known since 1929 as the American Record Corporation (ARC), conducted field trips to many locations remote from New York for music of regional and specialized interest, including the music of ethnic artists. The ARC 10000 series was used for all New York recordings, using a CO- prefix if a master was intended for Columbia, B- if for Brunswick, and X- if the master was 12-inch instead of the normal 10-inch. For other locations, the following prefix symbols were used:

B- Los Angeles  
C- Chicago  
CU- Cuba (city unknown)  
DAL- Dallas  
EP- El Paso  
H- Hollywood  
LA- Los Angeles  
MEM- Memphis



| 10" DISC                             |               |                   |          |               | FOREIGN SERIES |         |
|--------------------------------------|---------------|-------------------|----------|---------------|----------------|---------|
| NO. 39642                            |               | TITLE Liden Karen |          | 6-3-10        |                |         |
| ARTIST                               |               | INGA ORNER        |          | Orchestra     |                | ACCOMP. |
| MATRIX NO.                           | MASTER SHIP'D | TEST RECEIVED     | REPORTED | DISPOSITION   | REMARKS        |         |
| 1                                    | 11/27/14      | 12/4-14           | 12/7-14  | Rej           |                |         |
| 2                                    | 11/27/14      | 12/4-14           | 12/7-14  | Rej           |                |         |
| 3                                    | 11/30/14      | 12/5-14           | 12/7-14  | OK            |                |         |
| DATE OF COPYRIGHT                    |               | Non-copyright     |          | DOUBLE NUMBER |                |         |
| CONTRACT SECURED<br>N. Y. EX. LETTER |               |                   |          | MONTH LISTED  |                |         |
| PUBLISHER                            |               | Schirmer          |          | COUPLED WITH  |                |         |

Figure 1

| (9-29-10M)                 |          | MATRIX NO. W 113936      |               | 9-5-8              |             | 10 INCH |  |
|----------------------------|----------|--------------------------|---------------|--------------------|-------------|---------|--|
| TITLE                      |          | VOSPOMINANIE - VALS      |               | Russian Polish     |             |         |  |
| ARTIST                     |          | ABE SCHWARTZ'S ORCHESTRA |               | ACCOMP.            |             |         |  |
| SUB. NO.                   | RECORDED | SHIPPED                  | TEST RECEIVED | REPORTED           | DISPOSITION | REMARKS |  |
| 1 - P                      | 9-14-34  |                          |               |                    |             |         |  |
| 2 - H                      | 9-14-34  |                          |               |                    |             |         |  |
| COMPDSEER                  |          |                          |               | CATALDQUE NO.      |             |         |  |
| AUTHDR                     |          |                          |               | MONTH LISTED       |             |         |  |
| PUBLISHER                  |          |                          |               | COUPLED WITH       |             |         |  |
| DATE OF COPYRIGHT          |          |                          |               |                    |             |         |  |
| DATE OF COPYRIGHT CONTRACT |          |                          |               |                    |             |         |  |
| DATE OF COPYRIGHT EXTRACT  |          |                          |               | RECORDING OPERATOR |             |         |  |

Figure 2

Figure 1 (p. 86, top)

A 1914 master card showing a song recorded three times near the end of November by the Norwegian soprano Inga Ørner, with an unspecified (probably studio) orchestra. The typed number at upper left is the master number assigned to "Liden Karen." The first column shows that three takes were required for a satisfactory master. The second column shows dates which have frequently been mistaken for recording dates in the past. In fact, they represent the dates when each wax master was sent from the recording studio to the factory for processing. These tend to be close to actual recording dates, but usually not identical. The third column indicates the date test pressings were received for inspection and auditioning. The meaning of the fourth column is unclear; notations in the fifth indicate that take 2 was accepted for release and that the other two were less worthy. The lower spaces should indicate what release number was assigned to the selection; in fact, this information rarely appeared on "foreign series" cards. A label copy sheet similar to the one in Fig. 5 shows that it was released on Columbia E2133 and that the full titles were "Liden Karen" and "Husker Du I Host."

Figure 2 (p. 86, bottom)

Redesigned master card in use during 1934. It provides little information, but does give an exact recording date for both masters. Again, no release information is given at lower right, and it appears to have been unreleased. (Abe Schwartz was a Roumanian-Jewish violinist, composer and band-leader.) In the 1910s and 1920s he recorded extensively for Columbia; his Yiddish dances appeared in the old E- series and in the "Hebrew-Jewish" 8000-F series. The latter was suspended between 1930 and 1937, but Schwartz continued to record instrumental music that appeared under different pseudonyms in the Russian, Ukrainian and Polish lists.

Figure 3

A revised master card form in use by the ARC labels after the late 1930s. The master (or matrix) number at upper left gives an H prefix, showing that it was made in Hollywood. The second column shows that "Farewell to Prague" was released on Columbia 321-F, in the company's 1-F Bohemian series. The rubber stamped date next to it shows the date when the record was withdrawn from sale. The next column shows that master H708 ("Svest Kova Alej") was used as the other half of the coupling. Below the columns, another rubber stamped entry shows that the master was still in the vaults when a 1961 inventory was taken. These titles were part of an interesting 1942 session which combined Bohemian folk tunes with Western swing titles. Adolph Hofner is a versatile San Antonio bandleader and disc jockey who successfully synthesized the old songs he had learned in his family with the fresh new sounds of Bob Wills in the 1930s.

| RECORD CARD             |                                       | BACKING<br>MATRIX No.                |
|-------------------------|---------------------------------------|--------------------------------------|
| COLUMBIA                | MATRIX No.<br><u>H 707</u>            | RECORD No.<br><u>321-F APR 1 '32</u> |
| DATE                    | <u>2nd INVENTORY 1961</u>             |                                      |
| TITLE                   | <u>FAREWELL TO PRAGUE</u>             |                                      |
| SUB-TITLE               |                                       |                                      |
| DESCRIPTION             | <u>Vocal</u>                          |                                      |
| COMPOSERS               | <u>-Traditional-</u>                  |                                      |
| ARTISTS                 | <u>ADOLF HOFNER and his BOHEMIANS</u> |                                      |
| VOCAL CHORUS            |                                       |                                      |
| TALKING PICTURE OR SHOW |                                       |                                      |
| MUSIC PUBLISHED BY      |                                       |                                      |
| COPYR'T OWNER           | DATE                                  |                                      |
| ROYALTY ARTIST          | RATE                                  |                                      |
| RELEASE DATE            |                                       |                                      |

CRI 40 5M-7-49 S.P.S.



Mex Mexico (city unknown)  
 MLA- Los Angeles  
 NO- New Orleans  
 PR- Puerto Rico (city unknown)  
 SA- San Antonio  
 SAX- Santo Domingo, D.R.  
 SF- San Francisco

For this era, fortunately, a wealth of information exists in the Columbia files, including master cards, label copy sheets and recording ledgers. Combining the three frequently provides exact recording dates, instrumentation (though rarely names of instrumentalists), composer credits and information about multiple releases.

A large amount of material has been gathered from the Columbia files; the 4x6 index cards I have accumulated contain approximately 35,000 entries so far. Remaining gaps must be filled

in by examination of individual records and noting all relevant information on them, including artist and title credits, names of singers of featured instrumentalists, master numbers and takes, release numbers and composer credits. To this end, I am preparing for round-robin circulation copies of my logs, so that individual collectors can provide data where there are gaps.

At this writing (July 1979) I have just completed work at Columbia and have settled in at the RCA building, 12 blocks further down the Avenue of the Americas. I like that name: it commemorates the imposing United Nations building a few blocks to the east, and it also reminds me of the multiplicity of Americas and, more importantly, of the many varieties of Americans. I hope that this project will do justice to a significant legacy they have bequeathed to all of us.

--New York City  
 New York

Figure 4 (below)

A form similar to that in Fig. 2, used here for an Okeh release in its 16000 Spanish-language series. Again there is a true recording date and the master and take selected for release. Other entries at lower right show the master selected for coupling and the month during which Okeh 16639 was announced to dealers and customers. No accompaniment is noted on the card, but the corresponding label copy sheet indicates that one guitar was used.

|                                          |          |                                   |               |          |                     |         |
|------------------------------------------|----------|-----------------------------------|---------------|----------|---------------------|---------|
| R. S. 3 (4-29-3M)<br>(Printed in U.S.A.) |          | MATRIX NO. 401926 (Mexican) 7-1-7 |               |          | 10 INCH             |         |
| TITLE                                    |          | La Traición                       |               |          | ACCOMP.             |         |
| ARTIST                                   |          | Ramirez, Rivas y Rodriguez        |               |          |                     |         |
| SUB. NO.                                 | RECORDED | SHIPPED                           | TEST RECEIVED | REPORTED | DISPOSITION         | REMARKS |
| A                                        | 5/27/29  |                                   |               | 6/21/29  | "A"                 |         |
| B                                        |          |                                   |               |          |                     |         |
| COMPOSER                                 |          | S.G. Casas                        |               |          | CATALOGUE NO. 16639 |         |
| AUTHOR                                   |          |                                   |               |          | MONTH LISTED Feb.   |         |
| PUBLISHER                                |          | D. Acosta                         |               |          | COUPLED WITH 401924 |         |
| DATE OF COPYRIGHT                        |          |                                   |               |          |                     |         |
| DATE OF COPYRIGHT CONTRACT               |          |                                   |               |          |                     |         |
| DATE OF COPYRIGHT EXTRACT                |          |                                   |               |          | RECORDING OPERATOR  |         |

LABEL COPY  
NOTICE OF COUPLING AND ASSIGNMENT

|                                                                             |                         |
|-----------------------------------------------------------------------------|-------------------------|
| Assign to...FEBRUARY 1932 Supplement                                        | COMBINATION NO. 72028-F |
| Release Date...FEBRUARY 1ST                                                 | Block Series ALBANIAN-F |
| Label—Black.....Blue.....Green.....X1.....Orange.....Maroon.....Purple..... |                         |
| Labels—Kind and color not indicated above.....                              |                         |
| Size.....12".....Price.....1.25.....Class VOCAL & INSTRUM.                  | Bridgeport Hollywood    |
|                                                                             | Mfg. Ord.....           |
|                                                                             | Add. Supply.....500     |

The following information is to appear on label as laid out:

ALBANIAN

NATIONAL SONG

HYMNI I SHQQERIS DESHIRA  
NE SOFIE QEMENJE TE KOLLOZEKUT

ORQESTRA SHQIPTARE. K. DURO N. BERATI  
KONDOKTOR KORNETIST  
AJDIN ASLLAN, LESKOVIKU

72028-F 206566

The following information is the status of this selection and is not to appear on label:

|                                |                                              |
|--------------------------------|----------------------------------------------|
| Is this a W Recording?.....YES | Country of Origin of Composition?.....U.S.A. |
| Publisher.....UNKNOWN          | Recorded by what Company?.....COLUMBIA       |
| Date of Copyright.....UNKNOWN  | Recorded in what Country?.....U.S.A.         |
| Royalty Artist.....YES         | Is a Pressing Fee to be paid?.....NO         |

The following information is to appear on label as laid out:

ALBANIAN

NATIONAL SONG

MARSHI I DJEMURISE JAM VLONJAT

ORQESTRA SHQIPTARE. K. DURO N. BERATI  
KONDOKTOR KORNETIST  
AJDIN ASLLAN, LESKOVIKU

72028-F  
206565

The following information is the status of this selection and is not to appear on label:

|                                |                                              |
|--------------------------------|----------------------------------------------|
| Is this a W Recording?.....YES | Country of Origin of Composition?.....U.S.A. |
| Publisher.....UNKNOWN          | Recorded by what Company?.....COLUMBIA       |
| Date of Copyright.....UNKNOWN  | Recorded in what Country?.....U.S.A.         |
| Royalty Artist.....YES         | Is a Pressing Fee to be paid?.....NO         |

Signed.....C. P. PANN  
Date.....12/21/31

Figure 5

A label copy sheet, giving all information to appear on each label of a February 1932 twelve-inch Albanian release. Other noteworthy information includes the price, label color, the quantity pressed in the initial (and possibly only) order, that a W (or Westinghouse Electric) process was used, and the possibly inaccurate information that both Albanian nationalist songs were composed in the U.S.



|           |         |          |       |    |         |           |    |         |          |
|-----------|---------|----------|-------|----|---------|-----------|----|---------|----------|
| 10/20-2   | 14258-F | 10/26    | 26    | 2  | 3039-F  | 10/25     | 1  | 107276  |          |
| 1         | 14253-F | DeRosier | 10/29 | 27 | 20089-F | Medoff    | 2  |         |          |
| 2         | 14289-F | "        | "     | 28 | 20089-F | "         | 53 | 18198-F |          |
| 10/19/263 | 2       | "        | "     | 29 | 20090-F | "         | 54 |         |          |
| "         | 34253-F | "        | "     | 30 | 2       | "         | 55 |         |          |
| 5         | 27075-F | Zezulek  | 10/29 | 31 | 3038-F  | "         | 55 |         |          |
| 6         | 27075-F | "        | "     | 32 |         |           | 57 | 6723-F  | Frank    |
| 7         | 8123-F  | Burke    | 10/27 | 33 | 3038-F  |           | 58 | 5123-F  | "        |
| 8         | 2       | "        | "     | 34 | 3041-F  |           | 59 | 20092-F | 2036     |
| 9         | 14244-F | Mignello | "     | 35 | 2       |           | 60 | 3       | Smirnova |
| 10/21     | 2       | "        | "     | 36 |         |           | 61 | 33139-F |          |
| "         | 14250-F | Romito   | 10/29 | 37 |         |           | 62 | 33130-F |          |
| "         | 2       | "        | "     | 38 | 27076-F | ET        | 63 | 84122   |          |
| 10/22     | 33176-F | "        | 10/30 | 39 | 27076-F | "         | 64 | 33121-F | Vltowski |
| "         | 33123-F | "        | "     | 40 | 27077-F | "         | 65 | 84120   |          |
| 10/22     | 2       | "        | "     | 41 | 27077-F | "         | 66 | 18173-F |          |
| "         | 33123-F | "        | "     | 42 | 27077-F | "         | 67 | 18175-F |          |
| 10/22     | 2       | "        | "     | 43 | 18194-F | Hultajski | 68 | 18193-F |          |
| "         | 33123-F | "        | "     | 44 | 2       | "         | 69 | 18194-F |          |
| 10/22     | 2       | "        | "     | 45 | 18165-F | Vltowski  | 70 | 18167-F |          |
| "         | 33123-F | "        | "     | 46 | 2       | "         | 71 | 18178-F |          |

Figure 6

A sheet from the Columbia master log book, showing masters from W107200 to W107299, made during October-November 1926. Opposite each master I have been able to trace there is a release number, followed by an abbreviated artist credit. Take numbers, if known, are given as -1, -2, etc. following the last two numbers of the master. In some cases, take numbers are known (e.g. W107270-74) where no other data has been found.

Balsano

"

# THE SPATIAL IMPACT OF WHITE GOSPEL QUARTETS IN THE U.S.

By A. Doyme Horsley

*[The author is a professor of Geography at Southern Illinois University with a strong interest in gospel music.]*

The United States was just returning from World War I when gospel quartet music began to expand its singing region, its book publishing and influence as a musical form. From 1920 to 1978, gospel quartet singing grew to become one of America's entertainment and religious institutions as it contributed richly to the varied musical traditions and accomplishments of America. It grew each year in number of groups and concerts and was characterized by W. B. Nowlin, one major gospel entertainment entrepreneur in the U.S. as "good entertainment...a spiritual lift...that's why it will survive. Gospel is the most consistent draw in the business. It's clean, wholesome, and the country needs it. Gospel has a great future."<sup>1</sup> Nowlin is only one of the numerous national promoters who have capitalized on and aided the growing gospel music industry.

What is gospel quartet music? This author proposes a simple, broad but traditional definition of gospel quartet music based on interviews with GMA members and many retired gospel quartet musicians. That is, that it is the popular music of American Christianity.<sup>2</sup> In addition, it is the most widely recognized and familiar form of popular religious music as measured by concert attendance and record sales since 1960. Gospel quartet music by tradition has four common elements: a) four part vocal harmony; b) text derived directly, symbolically, or interpretatively from the Christian story of the Bible; c) an entertaining mixture of several music forms; and d) a dependency on the vocal form for proselytizing. Several similar definitions have been written or attributed to certain members of the gospel quartet music industry since it began. David Crawford, in his study of court decisions on gospel music copyrights in 1957, defines gospel music as "rural music...dealing with the issues of contemporary evil."<sup>3</sup> James C. Downey wrote that "gospel music was a descendant of the revival songs of the 1800s."<sup>4</sup> Some early songwriters viewed gospel music as music based on the four gospels of the New Testament. However, the music played and sung by most of the early groups during the 1920s, 1930s, and 1940s was not restricted only to material based on the four gospels.<sup>5</sup> Crawford's study quotes other definitions of gospel music. Mr. Davis, a gospel music publisher from Fayette, Alabama, during the 1957 court case defined gospel music as "songs that deal with the human experiences of life that

are written in a folksy manner..."<sup>6</sup> During the same court case, Willard Rhodes, professor of ethnomusicology at Columbia University described gospel music as that "with a verse and chorus pattern...and a fast tempo with a predominant rhythmic element like syncopation."<sup>7</sup> Finally, Mr. Jadassohn, an official of SESAC, a major performance licensing agency for writers and song owners, characterized gospel music as music that "sounded like popular...with lyrics of a religious nature."<sup>8</sup> Homer Rodeheaver defined gospel music as "music addressed to the people presenting some phase of God's plan of salvation..."<sup>9</sup>

J. D. Sumner, one charter member of the national Gospel Music Association, noticed one of the differences between non-religious music and gospel quartet music when he wrote that:

there is only one difference in gospel music and that is the message. This is where our music is head and shoulders above it all. Our music brings a message to the soul, it tells of one who was the Son of God, who became man so that man might become the Son of God. It brings hope instead of despair, joy instead of sorrow, and peace instead of troubled mind.<sup>10</sup>

This difference of a special message has been the central theme found among the 3000 travelling gospel groups in the United States in 1979.<sup>11</sup> These 3000 groups have developed as a result of more than 60 years of organized gospel quartet music travelling across the U.S., singing in church and auditoriums, and promoting records, books, and other materials--the result a very particular American music.

Interested gospel singers in the late 1880s and 1890s were taught and influenced by shaped note singing school teachers who spread gospel music to many frontier counties.<sup>12</sup> By 1920, these singing school teachers were climaxing their week-long schools with a Sunday program called a "singing convention." Since these conventions used available songbooks, and demanded more songbooks, several printing companies developed to supply the thousands of gospel music songbooks requested. The companies circulated them among the county sing conventioners by hiring trained quartet singers to travel to these



conventions, sing from and then sell the song-books.<sup>13</sup> This development transformed a locally centered musical form (the singing school and convention) into a national network of touring white gospel quartets. This network marked the spatial movement of a cultural phenomenon due to a set of non-random forces.<sup>14</sup> These groups depended upon the combination of cooperating churches, printing companies, radio programs and sponsors in maintaining and organizing monthly singing conventions which by 1930 were a regular weekend event in 95% of the counties in the U.S. from western Texas and Oklahoma throughout the southern states, and midwest to Pennsylvania and Maryland (Figure 1). The travelling quartets and conventions were those hired by the printing companies and/or those who sprang from its initiation including the dozen or so Vaughan Quartets and the numerous Stamps and Stamps-Baxter Quartets, the Speer Family, the Le Fevres and others.<sup>15</sup> Vaughan's first four part quartet in 1912 grew with the advent of radio technology in the 1920s, as did many others. By the 1940s they had extended the original white gospel quartet area into California and the upper Midwest and by 1950 were singing in New England, and southern Canada (Figure 1). As gospel-quartet-listening Americans moved into the industrial north and west, they took along their music. The white gospel quartet singing area was expanding also because of another new phenomenon--the one night stand called "the all-nite sing." Popularized in the 1940s, the "all-nite sing" was extremely well received. *Colliers Magazine* in 1955 reported that "gospel music quartets can draw larger audiences more consistently than any other regularly scheduled paid admission music."<sup>16</sup> The all-nite sing opened white gospel music quartets to even more and more listeners who continued the gospel tradition of purchasing the music sung. Even though other music was sold in printed form even during the 1800s few could compare with the Stamps Printing Company's claim of over five million sold by the early 1950s.<sup>17</sup> Those purchases were enlarged with the advent of long-play albums, another technological advance which again extended the influence of quartet music. Although gospel music recording had begun as early as 1924 by the Vaughan Quartet and 1927 by the Stamps All Star Quartet for Victor, it took twenty-five years for sales to support regally the singing groups.<sup>18</sup> By 1960 many groups had released many 78rpm records and long-play albums, and full-time gospel music radio stations began to collect quality gospel quartet music libraries. Figure 1 displays the number of radio stations in 1978 which are full-time or play more than twenty-five hours of gospel/religious music per week. The largest numbers of stations are found in the southern states, Michigan, California, Missouri, Indiana, Ohio, and New York. Spatially, gospel quartet music's impact reflects its origins in the southern states, although it has extended its influence internationally. Figure 3 depicts that southern core by displaying the home location of the 3000 travelling professional and

semi-professional gospel quartets and singing troupes. The symbols represent quartets found in a contiguous region. For example, the dot of twenty or more groups on Atlanta, Georgia, includes those with addresses in the city and its surrounding suburbs. Several interesting regionally clustered patterns may be discerned from the map.

One cluster is the "Southern Mountain Region" which extends along the Appalachian Mountains from Birmingham, Alabama, northeastward through northern Georgia, eastern Tennessee, western South Carolina and western North Carolina, West Virginia, western Virginia, and southern Pennsylvania. This has to be the largest U.S. concentration of travelling gospel quartets with about 800 groups headquartered there.

A second cluster centers on Nashville, Tennessee, which is considered by many gospel activists as the capital of gospel talent agencies, recording companies, musicians, and travelling groups. For instance, annually the National Quartet Convention held in Nashville attracts thousands of fans and singers to a seven-day and night series of meetings and singings.<sup>19</sup> The Gospel Music Association offices and the Gospel Music Hall of Fame are in Nashville (see Appendix A).

A third cluster which is less contiguous than the "Southern Mountain Region" is the "Mid-western Region," which extends from central Oklahoma northeastward through northeastern Arkansas, southern and eastern Missouri, St. Louis, southern Illinois, central Indiana, southern Michigan, and all of Ohio. This region is the home base of approximately 500 groups.

Another cluster, though smaller in number, is in Texas, which was one of the early centers of gospel music singing schools during the 1920s, 1930s and 1940s. Today it is a strong gospel music promotional and publishing area, with more than 150 operating actively.

In addition to these four main regions, there are several outlying nodes of gospel quartet locations which have spread from these older regional clusters. Included are the three West Coast states which have created a regional gospel music association, New England, Ontario, Canada, and urban areas in the upper Midwest, Southwest, and Florida. Obviously, gospel quartet music's spatial clusters still reflect its earliest beginnings, but its diffusion is considerable.

Currently, 200 of the 3000 known groups are full time. "Full-time" is a label applied to those travelling groups which depend on their livelihood solely on the income from gospel music concerts and related sales<sup>20</sup> (Figure 1). Most of these groups are in the Southern states or have migrated into Nashville, Tennessee for the convenience of gospel studios, song writers, gospel publishing and printing facilities, other gospel groups, talent agencies and musicians. Those

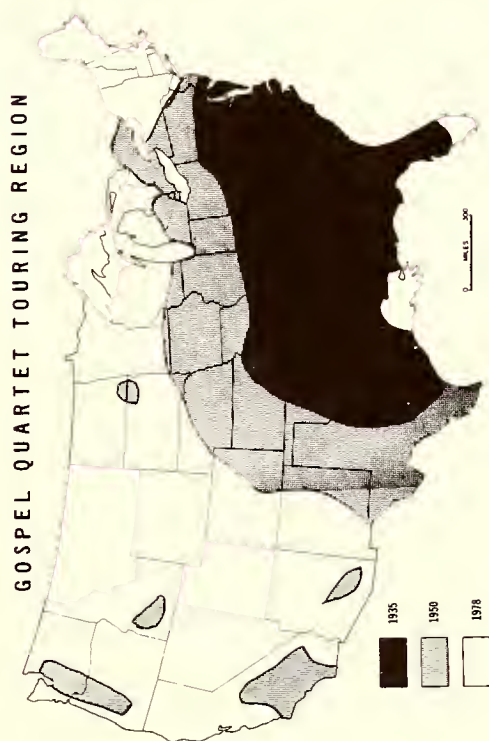
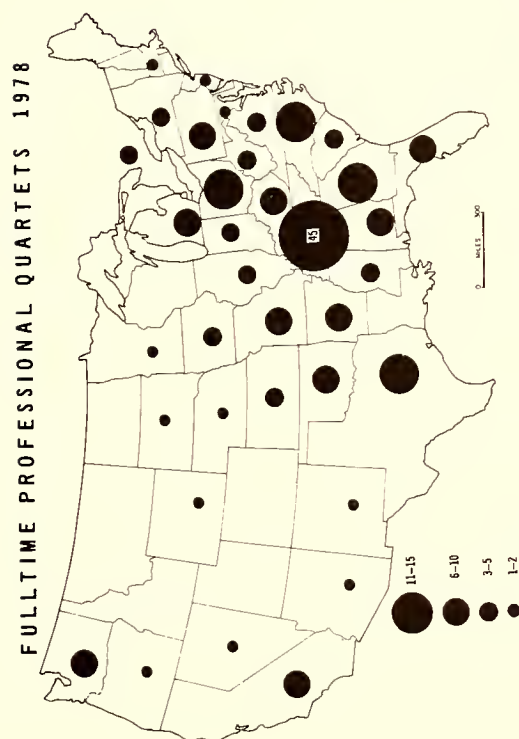
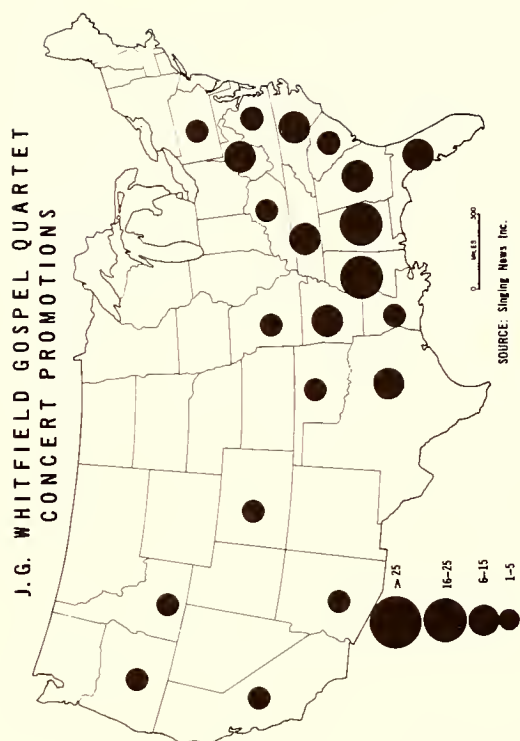
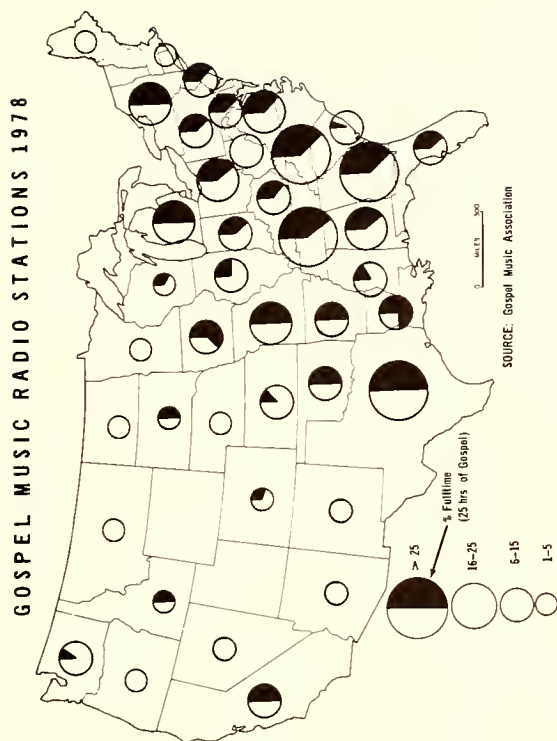


Figure 1



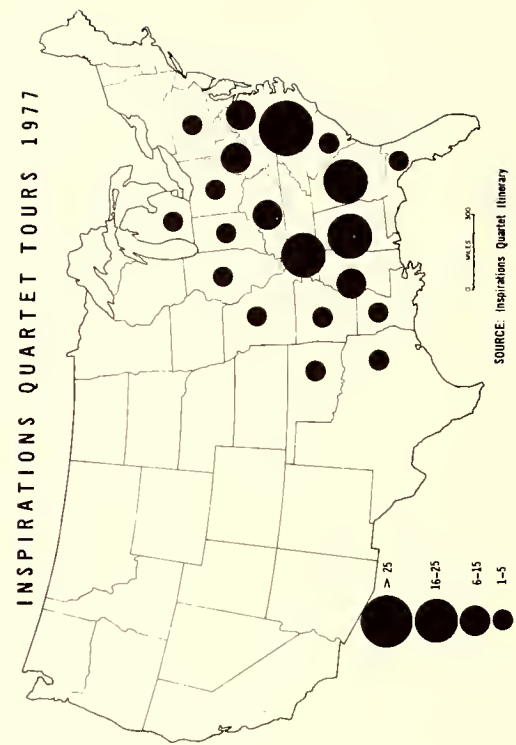
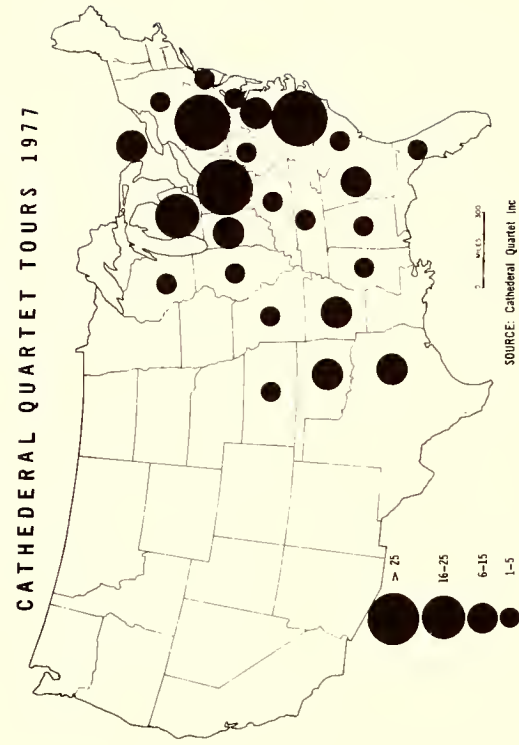
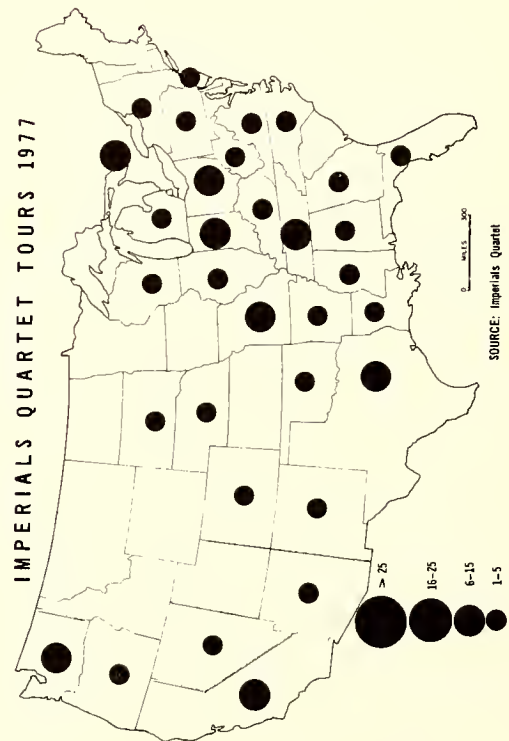
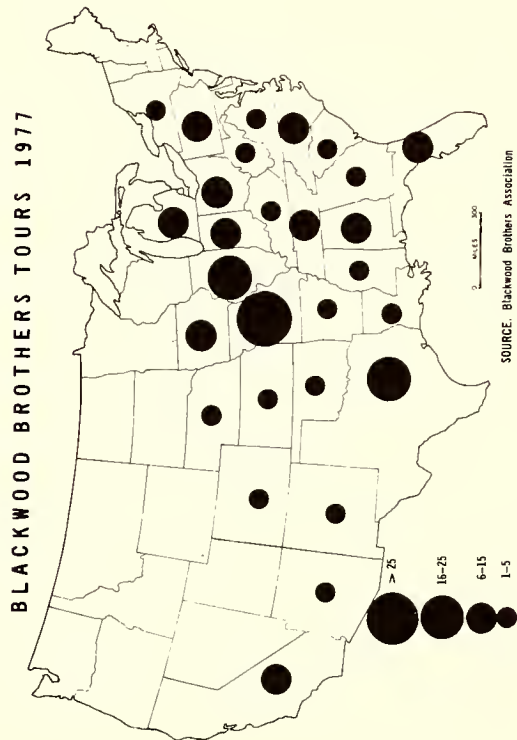


Figure 2



full-time groups which are not headquartered in Nashville have developed complex retailing operations and recording studios in their local areas, exemplified by the Thrashers in Birmingham, Dixie Echoes in Pensacola, Blackwoods in Memphis, and Couriers in Harrisburg, Pennsylvania.

Some of the most prominent full-time quartets have regional, national and international influence on the spread of gospel quartet music. They are the innovators in promotion, songwriting, stage performance, concert tours, and other trends of change. Their concert territories are international.

A series of maps has been designed by the author to illustrate the spatial impact of concert travel by the most-travelled quartets in the U.S. (Figure 2).

One of the oldest continuous names in gospel quartet music is that of the Memphis-based Blackwood Brothers Quartet. Since 1934 this quartet has sung gospel music. Figure 2 reveals their 1977 concert distribution by states. Clearly the Blackwoods follow a nationally dispersed schedule, with the greatest number of concerts in Missouri, Illinois, Texas, and California, and fewer in the gospel music belt of the southern states. Although they are southern based, their 1977 tours were primarily midwestern. This pattern is a result of their espoused goal to tour large Northern cities regularly.

The 1977 number one gospel quartet as voted by the national industry-wide Gospel Music Association was the Cathedral Quartet of Stow, Ohio. Their concert pattern for 1977 shows how confined they were to their home region of the upper Midwest (Figure 2). It reveals a lack of travels among the cities in the southern states, except within North Carolina. Their concert tours reflect closely the background of three of the group members, who began in North Carolina, Pennsylvania, and Michigan. Their appeal to home state promoters in Ohio is overwhelming compared to other national groups.

The Inspirations of North Carolina are a very successful group rated among the top five groups in the U.S. for the last five years by annual fan polls. Their 1977 concert itinerary was totally based on southern states support--a reflection partly of their singing style, which is very traditional, their personal choice of travel as expressed by their promoter and tour manager, and their fee schedule, which is one of the highest among all quartets.

The Imperials Quartet has been voted as the number one gospel quartet by the Gospel Music Association four times in the last eight years, including 1978, and have been among the finalists each of those eight years. Their contemporary music style leads them to numerous urban concerts, all of the "Jesus" gospel concerts, and into college tours.<sup>21</sup> Their tours throughout Canada extended gospel music's area considerably.

(All of the Canadian concerts are displayed in the Ontario circle--Figure 2.)

Mr. J. G. Whitfield of Florida is one of the many full-time promoters of gospel music whose multi-million dollar business maintains a half million dollar tour dominating urban concerts across the southern states and some midwestern states. His 150 or more concerts annually employ three or four nationally-known quartets and involve fees of \$3000 to \$4000 for each concert (Figure 1). According to his data, average concert attendance is greater than two thousand.<sup>22</sup> His area of influence is tied closely to his personal values about the market area of gospel quartets, and his past success with large urban concerts throughout the South. Mr. Whitfield also publishes the gospel quartet newspaper with the largest circulation. Table 1 displays that newspaper's regional circulation, with strong areas in the South and Midwest.

It has been over sixty years since the first travelling quartet began but gospel quartet music is a successful musical tradition that has spread throughout the American states and overseas, and is viewed as a major entertainment form. Although the full-time groups do not reach every city in the U.S., they and the hundreds of local and part-time groups ply their tours weekly across the southern states, throughout the midwestern states and mid-Atlantic states and the Pacific coast. So the area of impact covered by gospel quartet music is nation-wide, with valleys of less impact in the heavily populated regions in New England, the upper midwestern tier of states and the less populated Great Plains and Mountain states. Even though regional quartets are within these less impacted areas, few full-time groups hold concerts there.

Thus, in sixty years, gospel quartet music which began within the southern states, has diffused nationally and is now spreading into international areas. Even though the impact is national and international, the home hearth remains southern for many of the full-time professional gospel quartets, most of the part-time groups and many of the major concert promoters.

--Southern Illinois Univ.  
Carbondale, IL





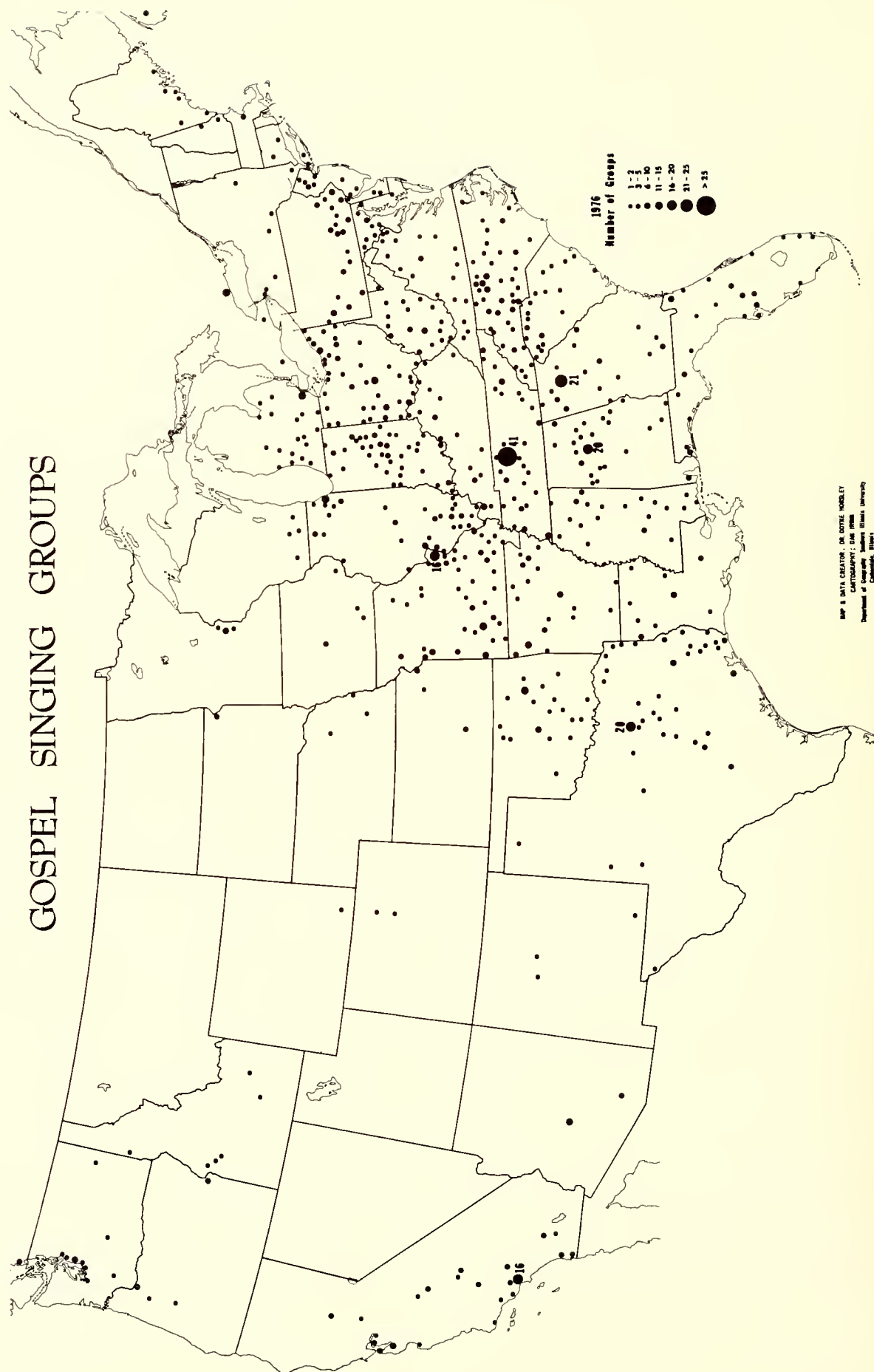


FIGURE 3

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5. Blackwell, Lois, *The Wings of a Dove: The Story of Gospel Music in America* (Norfolk: Donning Press, 1978).
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9. Rodeheaver, Homer, *Hymnal Handbook for Standard Hymns and Gospel Songs* (Chicago: Moody Press, 1933), p. V.
10. Sumner, James D., "President's Comments" in *Gospel Music Association Yearbook* (Nashville: 1974), p. 2.
11. Horsley, A. Doyne, *op. cit.*, p. 194. Gospel quartet address data were collected by the author over a three year span from many sources including talent agencies, recording companies, booking agencies, local concert promoters, the Gospel Music Association, over 300 radio stations, and gospel newspapers.
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13. Horsley, A. Doyne, *op. cit.*, pp. 176-177; and Blackwell, Lois, *op. cit.*, pp. 63-68.
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16. Rankin, Allen, "They're 'Singing All Nite' in Dixie," *Colliers*, August 19, 1955, pp. 26-27. In 1977 estimates from actual promoters in the GMA were that \$10 million was paid in admissions nationally and millions more were given as offering to groups in church programs; and Bates, M. C., "The All-Nite Singing," *Billboard* 72, No. 12, June, 1963.
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19. Baldwin, Don, "Gospel Music Growth," *Gospel Music Association Yearbook* (Nashville: 1974); and Norcross, Marvin, President, Canaan Music, Word, Inc., Waco, Texas, personal communique at National Quartet Convention, 7 October 1976.
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TABLE I  
 "Singing News"  
 1978 Monthly Newspaper Circulation\*

|                                                                | Totals |
|----------------------------------------------------------------|--------|
| 1. South Atlantic Region**<br>(FL, GA, NC, SC, VA, WV, MD, DE) | 82,000 |
| 2. East South Central Region<br>(KY, TN, AL, MS)               | 50,000 |
| 3. East North Central Region<br>(IL, IN, OH, MI, WI)           | 45,000 |
| 4. West South Central Region<br>(TX, OK, AR, LA)               | 43,000 |
| 5. Mid-Atlantic Region<br>(NY, PA, NJ)                         | 25,000 |
| 6. West North Central Region<br>(Great Plains)                 | 20,000 |
| 7. Pacific Region<br>(CA, OR, WA)                              | 20,000 |
| 8. Mountain Region                                             | 8,000  |
| 9. New England Region                                          | 7,000  |

\* Singing News Inc. 1978

\*\* Regional titles are newspaper's divisions

#### APPENDIX A

#### MEMBERS OF GOSPEL MUSIC HALL OF FAME FEBRUARY 1979

##### Living (at induction)

Jim Waites (now deceased)  
 Albert Brumley (now deceased)  
 LeRoy Abernathy  
 James Blackwood  
 Brock Speer  
 Mosie Lister  
 Eva Mae LeFevre  
 George Beverly Shea

Denver Crumpler  
 J. R. Baxter, Jr.  
 E. M. Bartlett  
 John Daniel  
 Adger Pace  
 Homer Rodeheaver  
 A. J. Showalter  
 V. O. Stamps  
 Frank Stamps  
 W. B. Walbert  
 R. E. Winsett  
 Glenn K. Vaughan  
 Fanny Crosby  
 George Bennard  
 James Wetherington  
 Mahalia Jackson

##### Deceased (prior to induction)

G. T. Speer  
 Lena Speer  
 James D. Vaughan

# PORTRAITS OF APPALACHIAN MUSICIANS

By Archie Green

When this graphics series began in June, 1967, I opened with a commentary on the discovery and shaping of hillbilly music as a discrete idiom by Okeh Records. Talent scouts and sound engineers in 1923 had traveled from New York to Atlanta to record several musics: jazz, novel-ties, spirituals, blues, old-time. Okeh executives first heard songs in this latter category--also denominated "Dixie," "hill-country," and "mountain"--upon encountering Fiddlin' John Carson's repertoire and style. Carson, an Atlanta textile millhand and house painter, had come from a Fannin County Blue Ridge farm; accordingly, he was simultaneously a traditional Appalachian musician and a rural migrant to industrial America.

Okeh's earliest advertisements for Carson, as well as those by sister firms (Columbia, Victor, Brunswick, Vocalion, Edison) for similar performers, permitted commercial artists to place mountain musicians in barn dance or log cabin settings. In short, publicists with stereotypical visual images helped package and promote old music then newly hailed as a phonograph business commodity. I have long been curious about the backwoods models, conceptual and physical, used by record company delineators, but have never found a statement by an artist or advertising agency executive commenting on esthetic standards in the 1920s-1930s, when the Anglo-American folk idiom was highly exploited.

We can assume that artists who were first assigned Negro jazz and blues material and asked to prepare race record copy fell back on a century's vast supply of minstrel-stage posters and playbills as well as on coon song sheetmusic covers and related ephemera. But no similar reservoir for mountain music was at hand. How did a New York-based artist sketch an Appalachian string band if he had never seen or heard one? I do not suggest that no visual models were available. Obviously, some artists had come to the city from rural areas where traditional music was strong. However, nineteenth-century illustrations of Appalachian musicians were extremely rare, and anthologies for this genre were non-existent. Perhaps my point can be reinforced best by stating that hundreds of examples of minstrel stage art have been reproduced in recent books on Afro-American popular culture (see for example, Robert C. Toll, *On With the Show*), but that only a handful

of Appalachian musical examples (pre-1923) have been reproduced.

My purpose in this feature is to bring a few portraits of Appalachian folk musicians to the surface and to encourage fellow students to seek others. I am conscious that to present these items is also to assume the experiential reality of Appalachian music. One hears the hoedown "Sally Goodin" or the ballad "Tom Dooley" and sees certain configurations of performance. Beyond the balladeer's stance or the banjo picker's appeal one also senses the specificity of place. Eventually, sights and sounds fuse to become regional emblems. Uncle Dave Macon is not usually confused with Eddie Arnold by country music fans. Both are identified by style as well as locale, yet outside country circles these artists may sound "alike" and seem to represent similar values. We touch here internal differences, some subtle, some broad, felt by enthusiasts for whom distinctions between authentic and sanitized music are bedrock. Despite my common sense assumption that Appalachian music as an overarching genre can be bounded and described, I also know the perils of using any folk expression to symbolize large areas, huge populations, and modern times.

Appalachian Studies as a formal sub-discipline within the academy is new and unsure of itself. I cite but one recent book which marks intellectual tension. Henry Shapiro's *Appalachia on Our Minds* (1978) is a history of the invention or construction of an idea, Appalachia. The author is not convinced that the Southern Highlands make up a "strange land" inhabited by a "peculiar people." Nor does he believe that Appalachia is "a coherent region with a uniform culture and a homogenous population." The debate on Shapiro's thesis preceded him and continues today. Under one light, the pictures which I select for reproduction help illustrate the process whereby Platonic Appalachia apart from mainstream America was "invented," and under another they affirm the distinctiveness and reality of the region's culture.

Historians are divided on the origin of the name "Appalachia" as a label for a regional sub-culture. Shapiro keys his book to the years 1870-1920, and stresses the role of writers of local color fiction in focusing upon this region's strangeness. Other scholars suggest that the



# HARPER'S WEEKLY.

## JOURNAL OF CIVILIZATION

NEW YORK, SATURDAY, DECEMBER 11, 1880.

Vol. XXV, No. 148.

WITH A WEEKLY SUPPLEMENT.



THE TABLES OF THE LAW.—Down at his knee, the man who has been taught the law, the man who has been taught the law, the man who has been taught the law.







Appalachian personality emerged during the time of earliest contact between European and Indian on the hilly flanks of colonial Virginia and the Carolinas. In this latter view the mountain men was first a buckskin-clad frontiersman in the Piedmont and the Blue Ridge.

The Appalachian mountaineer--lanky, taciturn, generous, and distant--who strode into local color fiction after the Civil War was preceded by a host of literary, historical, and legendary models: Natty Bumppo, Daniel Boone, Davy Crockett. We are helped in this understanding by accepting the fact that coonskin hats and leather stockings, figuratively or actually, were worn not only by American heroes but also by a set of villains. To see Appalachian music as it has been depicted for nearly a century is to ponder the weaving together of polar traits, heroic and villainous. To search for the hillbilly musician's ambivalent roots in our national imagination is to go back in time well beyond the Jacksonian age, when the poor white, comic and earthy, emerged in southwestern literature, and to reach back to the earliest poetry, drama, and fiction (with illustrations) touching Indian captives, squaw men, renegades, and half-breeds.

The stock Indian of the Puritan captivity narrative was evil incarnate--a murderer of colonists, a kidnaper of isolated women, a father of children caught between savagery and civilization. This captor's counterimage, in sketch and story, was the white renegade--frontiersman, trapper, hunter--who had rejected Anglo-American norms in favor of assimilation into tribal life. Such negative characterization in sensational fiction was offset partially by the writings of Moravian missionaries, early ethnologists, and serious novelists. The work of John Heckewelder, Henry Rowe Schoolcraft, and James Fenimore Cooper, for example, stands against the obsessions of James Hall and his many fellows, who shaped a sub-literature on the notion of white hate of redskins.

In blood-and-thunder fiction, the native Indian, the half-breed, and the Indianized white man were feared and reviled, and were likened to Ishmaelites or Bedouins. I cite but one novel among scores: Emerson Bennett's *The Renegade* (1848) pitted evil Simon Girty against noble Daniel Boone. It was easy for writers of such stories to place chaos and order in polar positions, but it was more difficult for artists illustrating frontier experience to make this sharp contrast at a time when mountain men began to dress in buckskin and moccasins. To survive, Americans had to accept Indian customs and become adroit in native ways. Major Robert Rogers, an English guerrilla officer in the wilderness during the French and Indian Wars, presented in his *Journals* . . . (London, 1765) one of the earliest accounts of successful adaptation to tribal techniques. A year later Rogers published a tragic play *Ponteach*, the first fictive work based on Chief Pontiac's fame.

I dwell on the red man as captor and his white foil as renegade because the artists who drew these types for popular fiction in the first half of the nineteenth century also fashioned our first portraits of typical mountain men. There is no single illustrated anthology of Appalachian culture like the many art books covering Indians, Negroes, Cowboys, The West, and genre scenes of everyday life. Hence, to find early portraits of mountaineers requires search in many fields: travel accounts, natural history, ethnography, rural humor, fiction. Several scholars have examined considerable Appalachian material (for example, Cratis Williams for the novel and Lawrence Thompson for travel), but I know of no published findings on the Appalachian dweller as an artistic subject. Hence, this graphics feature is tentative and, I hope, only the start in a set.

When was the iconic mountain man/frontiersman/trapper/scout first pictured in fringed buckskin? John Filson's *The Discovery, Settlement and Present State of Kentucke* . . . was published in 1784 and held, in an appendix, a narrative account of Daniel Boone's adventures. Filson's first edition was not illustrated, nor were early reprints. However, Timothy Flint's romanticized *Biographical Memoir of Daniel Boone* (1833) held more than ten woodcuts of the hero hunting panthers and bears, or stalking and being stalked by Indians. This book itself appeared in varying editions until 1868; in its time it was the most vividly read American biography about a frontiersman or pioneer. Flint's artist may already have seen previous pictures of Boone adorned in deerskins, or illustrations for Cooper's early *Leatherstocking Tales*. This detail requires further study and bears on the evolution of Appalachian images. Eventually, we shall be able to date and credit the emergence of the representative mountaineer in American art.

Davy Crockett's "autobiography" *A Narrative of the Life of David Crockett of the State of Tennessee* (1834) was not illustrated. However, the first Crockett comic almanac (1835) was illustrated with crude woodcuts full of wild energy. These almanacs continued in print annually until 1856 and helped fix scenes of ring-tailed roarers and greased-lightning riders in national tradition. Also they helped obscure the historical Crockett.

Assuming that most readers of the *JEMF Quarterly* already hold firm visual images of Boone and Crockett, I shall not reproduce any of their early portraits. Instead, I favor an obscure and fictive backwoodsman drawn by Felix O. C. Darley, a major illustrator in the nineteenth century. I shall deal with Darley (1822-1888) in the future; here, I note only that he illustrated many of the volumes of Carey & Hart's (Philadelphia) *Library of Humorous American Works* in the 1840s. This set was upgraded in title in the 1850s by a second publisher: Peterson's *Illustrated Uniform Edition of Humorous American*



works. The cheaply printed paperbacks by Carey & Hart and by T. B. Peterson came from the same plates and sold for fifty cents per copy; they are now collector's treasures largely because the series focused on then-new regional or southeastern humor (for example *Big Bear of Arkansas* edited by William T. Porter).

In 1847 Carey & Hart printed John S. Robb's *Streak's of Squatter Life* in which the author, a journeyman printer, gathered a number of sketches he had written for the *St. Louis Reveille*. In "Fun With a 'Bar'" Dan Elkhorn, a Missouri buffalo hunter on the Platte River, entertained his comrades with a tall tale. Significantly, the author described Dan as "a genuine specimen of the hardy American mountaineer, -- like the Indian, he dressed in deer skins and wore the mocassin, while every seam in his iron countenance told of 'scapes and peril.'" In another story, "The Pre-Emption Right," Robb announced Dick Kelsy, an early Upper Missouri settler, in these terms: "A more open-hearted or careless son of Kentucky, never squatted in the 'Far West' ... tall, raw-boned, god-natured and fearless, he betrayed no ambition to excel, except in his rifle..."

Darley, in the picture reproduced here, shows Kelsy protecting a landgrabber's wife against her cruel husband; the figure with his back to us is Sam, Kelsy's slave and companion. In selecting Robb's Kelsy as an emblematic Appalachian, I am conscious that he had migrated from Kentucky to the Far West, and that readers are left uncertain about his exact place of origin within Kentucky. It can be asserted that both the genuine mountaineer Elkhorn and transplanted Kentuckian Kelsy were too far from home to be true Appalachians, or that all frontiersmen dressed alike from the Adirondacks to the Sierras. In short, Kelsy's garb was not special to any particular mountain range. I suspect that Darley, or one of his peers, actually drew a mountain man at home in Appalachia well before local color writers began to exploit the region. If such an early drawing is located, I believe it will be close in spirit to Robb's Elkhorn and Kelsy.

In this connection, it is instructive to look closely at the many idealistic oils and watercolors of Alfred Jacob Miller such as "trapping Beaver," "Portrait of Captain Joseph Reddeford Walker," and "The Lost Greenhorn." During 1837 Miller had traveled to the Rocky Mountains with Sir William Drummond Stewart to record pictorially the then-exciting fur trade. Miller's fine art, shaped in Parisian studios, called educated attention to mountain men as exotic types. In 1830 Timothy Flint completed *The Shoshone Valley: A Romance*, our first novel on western fur trappers; Washington Irving's *The Rocky Mountains...* (1837) placed Captain Bonneville's adventures among mountain trappers in high literary form. A difficult question unanswered by historians is why no one like Alfred Jacob Miller, George Catlin, Karl Bodmer, George Caleb Bingham, William Sidney Mount, or Frederic Remington was pulled

to the Appalachian wilderness or to Southern Highland life.

Apparently, the first artists to handle Appalachian themes systematically, and with some sense of the mountaineer's discrete identity, were those employed after the Civil War by the large national journals such as *Harper's Weekly*, *Frank Leslie's Illustrated Monthly*, *Century*, and *Scribner's*. These publications required pictures for serialized novels, short stories, travel sketches, or reports of sensational events (feuds or mine disasters) specific to Appalachia. I shall not detour to place local color writing in any large frame or criticize its hackneyed conventions, but rather shall mention only that Mary Noailles Murfree, writing under the pseudonym Charles Egbert Craddock, was extremely popular as a pioneer creator of mountain fiction. Her *Atlantic Monthly* story (1878), "The Dancin' Party at Harrison's Cove," is of especial interest to folk music enthusiasts for its attention to context. It and seven related items appeared in her first book *In the Tennessee Mountains* (1884), which was not illustrated upon publication. However, when her fiction was purchased by the *Youth's Companion* and other popular magazines, it was assigned to various artists for dramatic drawings and engravings.

Murfree's story for *Harper's Weekly* (11 December 1886) "Processing Pardee's Land," later titled "The Riddle of the Rocks," centers on an unlettered mountain man's struggle to hold his Christian faith. Roger Pardee believes that Old Testament prophets had visited the Great Smokies and that Moses had left Scriptural messages on two blocks of sandstone at the crest. His neighbors, however, doubt his claim to read the stones and ridicule him. Frederic Dielman, who had studied at the Munich Academy, drew Pardee as an isolate, tall and thin as his long rifle. I suggest that Dielman formed an archetypal Appalachian figure, a throwback to the metaphoric Indian captor or Indianized renegade.

For this same story Dielman also drew "The Blacksmith's Shop," showing Pardee's neighbors with a corpulent jug at their feet. None of the group, one of whom was a fiddler, looked like a frontiersman. Each was portrayed realistically appropriate to rural dress of the 1880s. I have selected these two illustrations because I think the visual contrast between Pardee and his neighbors is important. Only the hero--a herder of cattle and hunter of wolves who struggles to reach God's word--is still clad like an Indian, a child of Bumpo, Boone, and Crockett. The idle neighbors, including the mountain musician, are relegated to prosaic garb.

In this century, some Appalachian musicians have been drawn in usual clothing in antique costumes to symbolize their unusual power or their quaintness. At times a mountain musician is projected as the inheritor of Anglo-Saxon or Elizabethan "racial" memory; at times he is a

grotesque buffoon. Given this elasticity in perception, we need not be surprised that artists have scaled Appalachian musicians from seer to jester.

Three illustrations, dated 1905 to 1927, round out this commentary and emphasize the mountain musician as an exemplary figure. In 1905 Emma Bell Miles, who had lived on Walden's Ridge near Chattanooga, published *The Spirit of the Mountains*. This modest but significant study remained unknown for seven decades, but was recently reissued by the University of Tennessee Press with a new foreword by Roger Abrahams and introduction by David Whisnant. Mrs. Miles--lowland born but a mountain woman by choice--sought to reconcile her painful bicultural experience by writing poetry and by painting. These expressive outlets were not escapes, rather they served to produce a sensitive mountain report. Her book held a half-dozen full-page watercolors which were printed in black and white, including "Goin' Up Cripple Creek" in the chapter "Some Real American Music." Mrs. Miles' banjo player seems perfect to me: plainly dressed, pensive, correct in stance. Obviously, she had seen and heard the five-string banjo in action. Her painting stands today as a touchstone against which to judge earlier stereotyped mountaineers and later distorted musicians.

The Appalachian local color tradition exemplified by Mary Murfree did not end with her fiction, but continues until today. Within this genre, both sentimental and realistic, considerable attention is directed to the discovery of folk music as well as to folksong as a symbol of Appalachian otherness. Hopefully, I can present in a future article some of the graphics engendered within one scene of discovery--the mountain settlement schools in the opening decades of the twentieth century. Here, I reproduce a full-page illustration from *Century* (March, 1912). "'Hard-Hearted Barbary Allen': A Kentucky Mountain Sketch" was one of many stories by Lucy Furman based on visits to the Hindman School on Troublesome Creek, Knott County.

I have selected Miss Furman's story because it calls early attention to folk song in the mountains. Its plot and characters are credible because one has previously read or heard "Barbara Allen." I shall not "give away" the story line, but shall introduce the main characters and an artifact. Miss Loring, a settlement school teacher, visits Aunt Polly Ann Wyant at the head of Wace Creek to bring back coverlets, and hears granddaughter Beldora sing "Barbary Allen." Previously, the teacher had read this poem but had never thought to hear it sung. Miss Loring views Beldora's instrument, "a spindle-shaped, wooden object, black with age," and perceives it as a survival. The outsider is impressed both by the antique and by her encounter with traditional balladry. In the prose of 1912: Miss Loring "felt as one may to whom the curtain

of the past is for an instant lifted, and a vision of dead-and-gone generations vouchsafed." I am impressed that Lucy Furman called attention to the mountain dulcimore, when it was still mysterious to collectors, and that *Century* artist and engraver (F. R. Gruger and R. C. Collins) helped fix this moment in memory.

In the few pictures selected for this feature, I have progressed from a Kentucky mountain man in the Far West to a Tennessee mountaineer at home. As well, I have found musicians playing the fiddle, banjo, and dulcimore. I close with a string band (fiddle and home-made fretless banjo) at a dance drawn by the artist Van Werveke for the *New York Times Magazine* (9 January 1927). This illustration and the caption above Robert Winslow Gordon's article tell us considerably about urban perceptions of mountain music. Gordon, one of our great collectors and the father of the Archive of Folk Song at the Library of Congress, was not well treated by peers during the closing years of his life. Fortunately, a solid biography of Gordon is forthcoming by Deborah Kodish. Here, I report only that Gordon was a "modern" collector in the 1920s, given to scientific standards and technical innovation.

After Gordon arranged with the *Times* for a series of popular articles on his collecting experience and findings, he included a batch of photographs, taken by himself, to illustrate points in his writing. Apparently, these photos were then used by staff or freelance artists to prepare eye-catching leads for Gordon's articles. Ms. Kodish has evidence that Gordon was unhappy with the resulting art work, but powerless to influence its form. Essentially, the artist and the caption writer together were congruent: remote mountains, simple people, Elizabethan ballads. These images about Appalachian culture persist in intellectual circles today--probably as strongly as they existed in the minds of *Times* readers of the 1920s or readers of local color fiction in the 1880s. To the credit of artist Van Werveke, he portrayed North Carolina singers and dancers as plain folk. Far worse stereotypes, lost in time, had been used before 1927.

In graphics features to follow I shall present other pictures of musicians which reflect an array of judgement by outside commentators. With luck, I shall also uncover fresh illustrations of Appalachian music makers from within the region. Hopefully, fellow students and collectors will join in the search.

--University of Texas  
Austin





## PICTURE SOURCES

1. Dick Kelsy by Felix O. C. Darley. Woodcut for John S. Robb, *Streaks of Squatter Life* (Philadelphia: Carey & Hart, 1847); Facing p. 122.
2. Roger Pardee by Frederic Dielman. Cover drawing for Charles Egbert Craddock's story "Processing Pardee's Land." *Harper's Weekly* 30 (11 December 1886), 797.
3. Pardee's neighbors, p. 800.
4. Banjo player by Emma Bell Miles. Watercolor for Miles, *The Spirit of the Mountains* (New York: Pott, 1905); Facing p. 146.
5. Dulcimore player by F. R. Gruger. Drawing for Lucy Furman's story "'Hard-Hearted Barbary Allen": A Kentucky Mountain Sketch." *Century* 83 (March 1912), 740.
6. North Carolina string band. Drawing by Van Werneke for Robert Winslow Gordon's article, "Among the Hills Our Folk Songs Thrive." *New York Times Magazine* (9 January 1927), p. 7.

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## AMONG THE HILLS OUR FOLK SONGS THRIVE

A Visitor Follows the Trail of Native Music Into the Remote North Carolina Mountains, Where Simple, Rugged People Still Sing Ballads That Hark Back to Elizabethan Days



"Everyone Is Tapping Time."

This is the second of a series of lake root in the vibet—whether to articles on the folk-songs of America, live or die no one knows. The last American frontiers is dis- written for THE NEW YORK TIMES appearing, but it is still possible to by R. W. Gordon, formerly a member of the Harvard Faculty. For years he has been collecting these songs from remote corners of this country, and is now making an extensive trip into these little-known fields of na- ture where the texts used in the

grant. Their world is their own, and all outsiders who come to visit it are classed without distinction as "fur- riners."

Without formal education, the mountaineer is shrewd in the ways of human nature, honest and fear- less. He looks you squarely in the eye. He wants quite frankly to know your name, your business,

ing. Men still take precedence by feudal custom, and usually the first table is set for them alone. The man of the house is the "lord of the manor." Address your remarks to him, not to his wife or daughter. Do not brag about your travels or of the cities you have seen; you will only lose your reputation for veracity and consequently his respect. Men over

one of the older ballads, brought over many years ago from England or Scotland, but still a living song. In the process of more than a cen- tury of oral tradition it has changed somewhat, but the story is still clear- ly told. "Gypsy Dave" has become "Black Jack Davey," and the intro- duction of a derby in the fifth stanza



## RECOLLECTIONS OF MERLE TRAVIS: 1944 - 1955

*[Recently Ken Griffis, in the course of gathering information for a forthcoming history of country music in Southern California, asked Merle Travis if he would sit down some time and recite his reminiscences of his experiences into a cassette recorder microphone. Instead, Merle came back with a twenty-five page autobiographical sketch that we felt sure our readers would want to share. We present the first part of it here, almost exactly as Merle pounded it on his typewriter.]*

Walking on the ice-covered sidewalk from the Albee theatre, in Cincinnati, to the nearby restaurant wasn't easy. One slip and you could bust your bottom. What's more, the wind chilled me to the bone. But it wasn't every day that I had a chance to have a bite with Smiley Burnette. He was playing on the bill with Bill "Bojangles" Robinson at the theatre, and I had gone backstage to talk with him. He asked me to go have a bite to eat with him.

"I'd rather live in California and live on lettuce," said the famous screen comic, and Gene Autry's side-kick, "than to live in Cincinnati and eat caviar."

I was fresh out of the United States Marine Corps and had been where it was warm. I didn't like the cold either. What's more, my marriage wasn't going too smoothly. Nevertheless, I'd come back to my old job at radio station WLW and was doing early morning programs and a Saturday night show called Boone County Jamboree. Smiley's words was ringing in my head when I went to the early morning broadcasts the next morning. I decided to do something a little drastic.

I went from friend to friend borrowing ten dollars. Ramona Riggins (Mrs. Grandpa Jones now), Jane Allen, Rabon Delmore, Roy Lanham, Lula Belle and Scotty, Curly Fox and Texas Ruby, Captain Stubby and all the Buccaneers and a few more. Not only did I borrow ten from Hank Penny, but I asked him to drive me to the railroad depot.

I didn't tell anybody where I was going, or why. Hank drove me to the station, said his goodbye and left without asking a single question. Years later he told me he had a pretty good idea what I was up to.

I rode a crowded day-coach to Los Angeles. It took several days. I lived on stale sandwiches and slept sitting up. Finally we reached Los Angeles.

Places to live in March, 1944, were almost impossible to find. I walked up the street from the depot and found a room for seventy-five cents a night. I rented it and layed across the ancient filthy bed. I fell asleep and slept like a baby for about twelve hours.

I knew two people in Los Angeles county. Fiddlin' Charlie Linville and Wesley Tuttle. I went to a pay phone and looked in the book. There was the name of a dear friend. So I called Wesley Tuttle.

"I'll be right down to get you," said the voice on the phone. In a short time Wesley pulled up.

"I'll help you carry your suitcase," he offered.

"I didn't bring one," I told him.

"Well, what did you bring?" he asked, puzzled.

"Just my guitar," I answered.

Wesley lived far, far out in the country. As we drove west on a boulevard with the late evening sun blinding both of us, he said, "You can see why they named this Sunset Boulevard."

We drove over a winding, narrow road north of Hollywood. Wesley said the stretch of crooked road was called Cahuenga Pass.

The pass led us into a wide open country called the San Fernando Valley. Ranch houses and small farms were scattered here and there. Sagebrush gave a wonderful scent in the warm breeze. The mountains in the background looked like you could reach out and touch them. The sky was blue, the sun was bright, and the air was clean and clear. There were sleepy little towns with names like Van Nuys, Burbank, Encino, Glendale, and Tarzana. Far across the spaces was a larger, older town where the early Californians had built one of their many beautiful missions. It was called San Fernando. Wesley lived out in that spacious part of the valley.

Wesley got in touch with my other friend, Charlie Linville, introduced me to a friend of his who was a singer and guitar player. He was a very tall, slim young man. His wife was extremely pretty. I liked them both from the minute I met them. Their names were Dorothy and Johnny Bond.

I don't believe anybody could ride a horse better than big Wesley Tuttle in those days. Charlie could ride like an expert, too. I hadn't done much of that, but I had fun going out on Riverside Drive, renting horses and riding them at night up in the Griffith Park hills. We'd play hide-and-seek on horseback. Wesley would charge out of a clump of bushes in the moonlight, fly by me on his horse, tap me on the shoulder with his hat and yell, "You're it!" That meant that I'd have to try and do the same to him or Charlie. I remained "it" most of the time.

I transferred from Local 1, in Cincinnati Musicians Union, to Local 47, in Hollywood. Mr. Phil Fischer was president of the Union at that time. I was informed that I could not work a steady job until I'd been there three months. I could work casual jobs, but nothing steady. I had an offer from two different people. Spade Cooley and Foreman Phillips. Somehow the Union got word and let me know again that I could work for neither of them. Charlie Linville, along with a couple of musicians whose names I cannot recall, was playing in a little cubby-hole on Hollywood Boulevard and McCadden Place. Charlie's wife, Margie, played fiddle and the two of them were doing a lot of recording sessions. Charlie told his friend, Tex Ritter, about me. Tex came by one night and flattered me by asking if I'd do a recording session with him.

To me, Tex Ritter was not human, by any means. He was a movie star. And movie stars ain't human, I thought. I learned, after meeting dozens of them, that they're very much human. Fame and photographs have nothing to do with your blood and bones.

The first recording I did in Hollywood was for a brand new company Tex was recording for called Capitol Records. He sang a Jennie Lou Carson song called "Jealous Heart." Paul Sells played the accordion, Cliffie Stone played bass, Wesley Tuttle played rhythm guitar, the Linvilles played fiddles and I played electric guitar.

I played one or two nights a week down on Hollywood Boulevard with Charlie and Margie. The old fellow who wrote "The Music Goes 'Round and 'Round" was playing with a band next to us. Once in a while his whole crew would come marching through our place playing horns, drums and clarinets and singing such songs as "When the Saints go Marching In." I wish I could recall his name, but it's been a long time.

One night Tex Ritter came by to talk with me. "I've heard about the Union crackin' down on you," he boomed. "Well, I've got a plan. Me and Slim Andrews are goin' on the road to play some theaters. We'll take you along. When you come back to town your three months period will be up and you can go to work with Foreman or Spade."

I have no idea how, but the Union found this out and let me know, quite definitely, that if I went on the road with Tex Ritter, I'd have to start my three months all over again when I came back.

Charlie told Tex, and he was in the club that night. "I'm awful sorry, Merle," he said. "But that's the union for you. If they've ever done anything in my favor I'd just like to know what it is."

I was sorry too. But down through the years I've come to agree with Tex. I'll swear that the Musician's Union has never got one job

for me, or pointed me toward one any way, by the farthest imagination. I've got many nasty, threatening letters from Unions when I didn't pay work dues in some far-away town. I have a gold card from Local 47 in Hollywood, which means I paid dues for thirty years. Mr. Max Herman, president of Local 47 at the time of this writing is a friend of mine, and a gentleman. He's the only real Union official I've ever met, to talk to as a fellow human being. I like him and hope the feeling is mutual.

"Tex Ritter told me to give you this envelope after him and Slim Andrews got out of town," Charlie said one night, shortly after I'd talked with Tex. I figured it was mighty nice of Tex to follow up with a little note. I opened the white envelope. There was a note inside, but there was something more. A One Hundred Bill. The note said:

This is not a loan, it's a gift.  
Don't try to pay it back. I hope  
it helps and I wish you were with  
us. A mi amigo  
Tex.

Tex would not like for me to tell that story. But after we were friends for some thirty years, I found it to be characteristic of him. I know why Rex Allen was told when he first came to Hollywood, "If anybody says anything against Tex Williams or Tex Ritter, watch out for them. They're no good."

Somehow, with the help of such friends as Wesley, Charlie and Tex, I got past the three months period and could work steady. A big jolly bass player who played on Stuart Hamblen's afternoon radio broadcasts had begun doing a few things on his own. Stuart called him "Cliffie Stonehead" but he called himself Cliffie Stone. We always seemed to find something to laugh about. Nobody has a greater sense of humor than Cliffie Stone. We first worked together on a noon show which was ram-rodged by a Cherokee Indian girl from Oklahoma who called herself Dixie Darling. Her husband, Hal Hart, would ride up and down Hollywood Boulevard in the afternoons on a beautiful white horse. He dressed in the finest western clothes, wore a big white hat and sat astride a silver-mounted saddle. Servicemen from all over America would know they'd seen somebody, but weren't exactly sure who it was. But they could write home about colorful Hollywood.

After Dixie Darling left the noon show, Cliffie took it over. He was kind enough to ask me to be on it, as well as a left-handed fiddler who had just got out of the Navy and was well-known as Tex Atchison, a droll wonderful Missouri boy named Red Murrell and a girl singer from Chanute, Kansas who called herself Tex Anne. Cliffie's father, who was also on the Stuart Hamblen broadcasts came over to play whatever you handed him. He had grown a big bushy, black beard for a movie and liked it so well he never shaved it off. Cliffie called his father by the same show name that Stuart did, Herman the Hermit.



A complete book should be written about Cliffie Stone and his career. We broadcasted from a studio over a coffee shop on Hollywood Boulevard, from a record and music store at the corner of Sunset and Vine, from the KXLA studios in Pasadena and from the El Monte Legion Stadium, to name a few.

There was Cliffie Stone's Dinner-bell Round-up, Cliffie Stone's radio shows on two radio stations other than KXLA, and of course Cliffie Stone's Hometown Jamboree.

To name some of the people that I had the pleasure of knowing from Cliffie's shows: Terry Preston who confided in me one day that his real name was Ferlin Husky; Molly Beechboard, who Cliffie hired before she was a teen-ager and changed her name to Molly Bee; a Los Angeles fireman's beautiful red-haired daughter who went on to do such things as the leading lady in The Alamo, starring John Wayne...her name, Joannie O'Brien; a young lady whom Hedda Hopper once called Hollywood's Cinderella girl, because of her extraordinarily beautiful voice. My former wife and mother of two wonderful daughters, June Hayden. Cliffie called her Judy. Then there was the violet-eyed brunette with the strikingly beautiful smile that I suggested to Cliffie as a replacement when Judy wanted to quit the show. Polly Bergen was the girl's name. Great musicians like Speedy West, Jimmy Bryant, Harold Hensley, Charlie Aldrich and so on and on played for Cliffie. Petite little Bucky Tibbs sang with him. So did Colleen Summers. She later married Les Paul and Les changed her name to Mary Ford. The two made recording history.

I could go on and on, but I must mention the black-haired, dark young man who had been a radio announcer up in San Bernardino, California, since his discharge from the Air Force. He came to KXLA in Pasadena as an announcer.

He had a fine speaking voice on the air. At our rehearsals we found him to be a real down to earth country boy. He loved to sing. When we'd rehearse a song he'd step in and sing any part that was needed. He loved to sing bass when we rehearsed our spirituals and gospel songs. His eyes would twinkle and a little grin would curve just below his black mustache as he sang. He was our announcer.

Two or three times a week Harold Hensley, Speedy West or I would say to Cliffie, "You ought to let that announcer sing on the program. He knows all the songs and has a fine singing voice."

"Now, come on," Cliffie would joke, "do you boys want to do his announcing?"

Cliffie would usually come in just before the program went on the air. He hadn't had a chance to hear the young fellow with the mustache sing. One day he came in in time to hear him, and had him sing a song on the show.

This young radio announcer was doing an early morning disc-jockey show over the station. He'd

talk in a high, nasal countrified voice. Then when it was time for a commercial, he'd change to his deep, resonant radio announcer voice. Very few people knew they were one and the same.

He became extremely popular at the Saturday night Hometown Jamboree as well as on the daily shows. He even made some records for Capitol before he used his last name, Ford. Otherwise, everybody knew and loved just plain ol' Tennessee Ernie.

After I got into the Musicians Union I didn't have much trouble finding work. The war was still on and factories, as well as entertainment went on twenty-four hours a day. Spade Cooley was going strong...Red Murrell formed a dance band, so did T. Texas Tyler and Olie Rasmussen. Bob Wills owned a place near Sacramento California, called Wills Point. He played the Los Angeles area often. Once Roy Acuff came out as a guest at a pier where Foreman Phillips was having a dance. So many people tried to get on the pier, the fire department had to stop them, lest a few thousand factory workers and Roy Acuff fall into the Pacific Ocean.

Al Dexter's "Pistol Packin' Mama" had made him even more famous, and he had a band that played for dances. I played with him about six months. Movie actor, song-writer-singer-musician, Rudy Sooter formed a band. I played with him a while.

Other than Cliffie Stone, I played more dances with Ray Whitley than with anyone else.

With Ray Whitley we'd play a dance in Baldwin Park until midnight. Then we'd head for The Plantation, out by MGM in Culver City, a big white building that, I was told, Fatty Arbuckle the silent screen star, had built. We'd play there until daylight. Other dance bands around Los Angeles were rotating likewise.

Some of the people that played the dance music with these "front men" were Porky Freeman, Tex Atchison, Noel Boggs, Charlie Morgan, Jessie Ashlock, George Bamby, and a few thousand others.

One of the better bands came from the Spade Cooley organization. When Tex Williams, who had sang "Shame on You" with Spade's band on record, decided to try it on his own, almost all of Spade's band went with him. There was Joaquin Murphy, Smokey Rogers, Deuce Spriggins, Ozzie Godson, Cactus Soldi, Pedro De Paul, Dean Ecker, and a few others.

Tex played for Marty Landau at the Riverside Rancho, where Spade and a lot of other bands had been.

When Tex signed with Capitol Records, he made some very nice records, but somehow they didn't seem to hit the way they should have. I'd always enjoyed hearing Tex, with his deep voice, perform the old Bert Williams recitation, "Darktown Poker Club." So I threw together a

set of words along the same line and Tex Williams and the Western Caravan recorded it. It was titled, "Smoke, Smoke, Smoke that Cigarette." We were lucky enough to have had Capitol's first million seller.

Let me say her and now, that I had a line in the song that would have no doubt kept it off of all radio stations, as well as possibly being offensive to some people. But Tex changed the line and saved the song, I'm sure. You'll see both of our names as writers of the song.

During the dancing days in Los Angeles County, and thereabouts, Ted Daffan, Texas Jim Lewis, Curly Williams and Adolph Hoffner had bands playing. I tried my hand at it for a while. I made some dandy tours later, playing for dances through the southwest. In my band of the early fifties were Rose Lee and Joe Maphis, Margie Warren (Fiddlin' Kate), Homer Escamilla, Dick Stubbs and Dale Warren, who's now head man of the Sons of the Pioneers.

Hank Thompson had come on the scene in the forties and "set the woods afire," as they say. His agent, John Abner Hitt, booked me through the southwest. Hank would play a hall, have a tremendous crowd and announce that I'd be there the following week. It worked fine. We had great crowds. Except one night. We played Altus, Oklahoma, the week following Hank. He'd announced that we'd be there. We were. We went in, set up our public address system, tuned up, put on our Nudie suits but not a soul showed up.

"Is there a ball game in town?" I asked the man.

"Not a one."

"Is there a revival meeting going on?"

"Nowhere."

"Did Hank Thompson announce that we'd be here?"

"He sure did."

"Did he have a good crowd?"

"The place was packed."

"Well, I don't understand it."

"Neither do I," the manager said.

You can believe it or not, but there wasn't a small crowd, nobody pulled up in their car and left, nobody walked up and peeped in the door. Nothing. We waited about two hours. We all looked at each other a little sickly, and packed up and left. The next night we had a terrific, lively dancing crowd.

When I told Hank about the ordeal, he laughed big and loud. "That's what we call a 'blivit'" he said. I've looked through a dozen dictionaries since then and to same me, I can't find out what a "blivit" is. Maybe he's right. Maybe that's what it was.

In the early fifties I fronted a band and did a lot of touring with Tex Ritter. He was the most amazing man I ever knew. He was completely versed on any subject you could think of. His mind was unbelievable.

We'd be riding along in just about any state when Tex would say, "Slow down, there's a historical marker up here a half a mile I want you to see." There would be the marker, telling about some little thing about something, or somebody. Tex would know the whole story. He'd tell it in such an interesting way you'd hate for it to come to an end.

Another thing, was his amazing way with friends. Once we started on a tour late in the afternoon. We figured we might drive as far as Phoenix, rest a while and go on. Tex never liked to drive. There were only the two of us and I was driving my car. We crossed the Colorado River and entered the state of Arizona during a gully-washing downpour of rain. I took my time and plowed on through the rainy night as Tex discussed just about everything on earth, and some things that are elsewhere.

Suddenly, about one o'clock in the black rainy morning a right rear tire blew out.

"Now, Tex," I started in. "There's not a bit of use in us both getting wet. You sit here in the car and I'll change the tire as fast as I can."

"We'll do nothin' of the sort!" rumbled the big Texan, "we're here in the middle of nowhere together. We'll change the tire together."

There was no way I could persuade him to stay in out of the pouring rain. I got out and opened the trunk where guitars, amplifiers, satchels and whatever else could be edged in was packed. As I'd move one Tex was there to take it. I griped to high heavens about such luck on such a lousy night.

"May I tell you something?" Tex kept saying, "It's all a part of touring."

Just before I started to tighten the last lug bolt Tex's feet slipped and he fell flat on his back in the mud. He rolled over, picked up a muddy, very wet white Stetson and put it on his head, with his straight hair hanging down each side. Mud was all over his powder blue suit. You could hardly make out what his boots were. I mentioned that his slip was a bad streak of luck too. "It's all a part of tourin'," said Tex Ritter.

Up the highway thirty minutes away we came in sight of the lights of an all-night restaurant near Salome, Arizona.

"There it is!" roared Tex. "There's where you'll meet some of the dearest friends I have in this world. Pull in, Piss-ant, and let's have a cup of coffee with my friends."

I appreciated him calling me Piss-ant. That's what he called just about everybody he liked that were men, and not in earshot of a lady, but I held back. "Good Lord, Tex," I whined, "you're a mess. Your hat's ruined, your suit's all caked with mud and it'll take



a week to get your boots clean. Let me go in and get you a cup of coffee. They won't know me."

"They will in a little while," Tex assured me, "I'm gonna introduce you to some fine people. Friends of mine from 'way back. Pull right on in there."

I'd heard that before. Tex knew everybody. He loved everybody and they loved him. They were his "dear friends." What could I do? I pulled up and parked by the cafe.

Tex never combed his hair. It still hung down in front of his ears. His appearance was a disaster. But he walked in the brightly lit room.

"My God. It's Tex Ritter!" shouted one of the waitresses as she ran to his open arms.

"Hello, mamacita," Tex said to the waitress, calling her little mama in Spanish, which he did very often. What's more, he called her by name and asked about her husband and children.

"Well, I'm a son-of-a-gun!" yelped a man behind the counter who appeared to be a fry cook. "It's ol' Tex, shore as th' world. How y' doin', Tex?"

Out came the owner, a flunky of some sort, and two or three truck drivers that were there getting coffee.

I was introduced all around. We had a hot sandwich and Tex had coffee. I had milk. You'd have thought a long lost uncle had dropped down in a parachute, or some thing, the way they greeted and visited with my mud-caked friend with the hat completely out of shape and hanging down all around.

After a while we were back in the car rolling along an endless desert road in the night. Suddenly it came to me that no one mentioned the mud on Tex, or seemed to even see that he had mud on him. I decided to ask Tex about this strange sequence.

"Tex," I eased to him, "about the people back there where we stopped..."

"Ol' Tex didn't lie to you, did he piss-ant?" he said using his own name, as he often did. "They're fine people, ain't they?"

"They sure are, Tex. They sure are." I said and drove on toward Phoenix.

Once my little band and I played for a dance at a place Bob Wills had fixed up. It was said to be the biggest dance hall in the southwest, and I believe it. It seemed to go on for a mile. The posts to hold the ceiling up were made to look like big green cactus. There were thousands of silver dollars inlaid in the bar, and if I wasn't so afraid of high places I might have tried a parachute jump from the bandstand to the hardwood floor. They called it the Bob Wills Ranch House. It was in Dallas, Texas.

The night I played there, we'd let them dance a reasonable length of time, then I'd make

with the tired old line, "And now friends here's the man you've all come to see. Gather around the bandstand and let's all make welcome America's Most Beloved Cowboy, TEX RITTER!"

We were booked there for two nights. The first night, which was a Friday, there was enough people there to fill four normal sized dance halls.

Ritter, as usual, was fantastic. He went through his general routine of joking with the audience, and they loved it.

"Why don't you shut up, Catfish, and let ol' Tex do the talkin'?" he'd bawl, pointing his finger at some gent in the crowd who was hollering up to him. "I hope you know why I call you 'Catfish.' You've got a big mouth and very little brains."

"I'm proud to be here in Dallas, m' friends," he'd say. "I believe Dallas has the prettiest girls in the world." (Folks would applaud vigorously.) "But Dallas has the poorest crop of ol' boys I've ever seen in my life." (Folks would laugh at themselves.)

After the first night the man in charge of the hall came backstage, and I was a little scared. John Hitt, who'd booked us in there had told Tex, "Whatever you do, don't cross the man that runs that place. He's dangerous. He's a mean little 'hood' from Chicago. He carries a pistol under his coat and would as soon shoot you as to look at you."

Now, here was Tex Ritter talking with him. "I don't know what happened, Tex," the little man said, sounding like a movie gangster, "but the crowd was pretty bad. There wasn't more than a thousand people here."

"Now, you just back up a little, m' friend," Tex blasted at him. "I've been estimatin' crowds from th' stage for many years. If your count's that far off you're either lying or you've bad in need of a pair of glasses."

The little manager in the dark suit turned and walked away. After giving Tex a steely glance, he followed up with a cold shoulder.

That night in the Adolphus Hotel, where we were staying, Tex came over to the room where Gene Crownover (steel guitar man for Bob Wills for years, after then) and I were staying. He walked the floor, he fretted and fumed.

Gene and I tried to console him but it didn't work. Tex Ritter was not a foolish man. Therefore he didn't like to be treated like a fool.

"It's not the money, boys," he'd say to Gene and me, "it's the principal of the thing. I just can't imagine what he's trying to prove."

Our next night was a dandy. From on stage you could look out and see acres and acres of human beings, milling around, visiting and dancing to our music.

Tex outdid himself. He joked with the crowd, threw good-humored insults to conspicuous customers and finished with his great rendition of "Rye Whiskey."

After the playing and singing and visiting was over we met backstage. Enters the little manager to pay Tex Ritter a certain percent of all the tickets that were bought.

"It's the same old story, Tex," the manager said. "The crowd was far less than I expected. There were only about fifteen hundred people here tonight."

"You're a liar!" Tex loudly informed the dark-suited man. "Don't come to me with such bull. There was at least four thousand people here. I've seen your kind before..and you make me sick. If you wasn't such a runty, helpless looking little sonofabitch I'd break your jaw."

There stood Tex Ritter with his booming voice and flashing little blue eyes talking to a dangerous ex-gangster with a real loaded pistol under his coat. This time he wasn't emoting before a movie camera. And he wasn't telling Charlie King that he was caught red-handed. This was for real.

I thought of John Hitt's warning, "he'd just as soon kill you as to look at you" when I saw the little man's hand go beneath his dark coat.

Out came his pale hand. In it was a huge roll of money. He threw it on the table, looked at Tex Ritter, whose gaze didn't falter at all.

"There's all the money we took in, Tex," he whimpered. "On my dead mother's grave I'd swear to it."

Years later the little man was to do a deed that will "go down in infamy," to quote President Franklin D. Roosevelt. Millions of Americans saw him shoot Lee Harvey Oswald as the television cameras rolled. His name, Jack Ruby.

Every Saturday night, down by Sunset and Gower in Hollywood, Cottonseed Clark held forth with the old Hollywood Barndance. This went on from the mid-forties until the early fifties. This was before Cliffie Stone sprouted such fabulous wings. He, along with Johnny Bond, did the comedy on the show.

The Hollywood Barndance was an hour radio show broadcast over KNX at the CBS studio. Cottonseed and Johnny Bond wrote it. Cliffie played bass, Andy Parker and the Plainsmen, (Clem Smith, Hank Caldwell, Charlie Morgan, and Joaquin Murphy) were there some of the time. Other times Foy Willing and the Riders of the Purple Sage (Foy, Scotty Harrell and Al Sloey) sang some mighty pretty harmony.

The cast of the Hollywood Barndance changed from time to time. In fact, I was the M.C. of the show for a year or so. But I always think of it as Cottonseed's brain child.

Before Coleen Summers became Mary Ford, she sang with June Widener and Vivian Earls. They

called themselves the Sunshine Girls. (Later Coleen's sister, Eva, sang with June and Vivian as the Three Rays on the Jimmy Wakely Show on CBS.)

Dusty King, who worked as one of the Three Musketeers in the movies, along with Crash Corigan and Max Terhune...(and dozens of other cowboy actors)..came down and sang for a few months. So did Sally Foster, who was very popular when she was on the Brush Creek Follies, the show Pappy Cheshire had for many years in the late thirties and early forties at St. Louis over KMOX radio. Pappy also ended up in Hollywood, playing dignified old white haired judges, doctors, etc. in pictures. I worked on a series of transcriptions that he made in Hollywood in the forties. Once I had supper with a police lieutenant and his wife. After supper I explained that I hated to eat and run, but Pappy Cheshire was waiting down in Hollywood for me and my lady friend, Tex Anne, who I mentioned as a girl singer. We were far out on Ventura Boulevard. I was driving. I was also late. I was stopped for speeding and drunk driving. They had our pictures on the front page of the Los Angeles paper. I hired an attorney and fought it in court. I lost.

Years before he did a series called "Sky King" Kirby Grant used to come down to the Hollywood Barndance and sing. He worked in a lot of movies at that time. We were good friends.

Recently I read an article about Cottonseed Clark. It said he was still on the radio up around San Francisco. It referred to him as the "Grand Old Man of Radio." It's hard for me to think of him as an "old man." He's in my memory as a happy-go-lucky joking quick-moving man from Paris, Texas, who quotes poems he's written about "When Pa Played Preacher" and "The Galvanized Washing Tub."

Once I was sitting in Brittinghams, a restaurant next to CBS, having a sandwich with Coleen Summers. Cottonseed had been to the hospital for a minor hernia operation. Now, I wouldn't attempt to paint Coleen as a "dumb blonde" but she'd bite on almost any joke, or believe almost anything you'd tell her. Let's say she was colorful. As we were sitting there, in walked Cottonseed. Coleen's eyes lit up as she saw someone she liked back on his feet after a bout in the hospital.

"Did the operation hurt much, Cottonseed?" she asked wide-eyed.

"No, not at all," Cottonseed told her. "But from now on I'm not supposed to make love to anybody except my wife."

"Gee, that's awful!" Coleen said tenderly.

The year I went to Hollywood, 1944, was the year Monogram Pictures signed up a new singing star named Jimmy Wakely. There was a little theatre on Hollywood Boulevard called the Hitchin' Post. Every time one of our gang, (us Hollywood Hillbillies) would be showing in a picture, we'd



gather to see it. We watched Monte Hale, striking a match on his teeth as he told Ted French, "I'm warnin' you Slade, don't try to cut out none of my heifers." We'd go down and watch Lash La Rue yank a six-gun out of Cactus Mack's hand with a bull-whip. Lash had a slight resemblance to Humphrey Bogart. "They call me 'Little Bogie' down on the set," he'd say over a cold glass of buttermilk at Brittinghams.

When Eddie Dean started making feature length musical westerns down at PRC, we'd all sit in the Hitching Post and listen to his well controlled voice sing as he rode along smiling.

Gene Autry was in the service, and would drop in to this country show or that now and then, when he was in the United States. Tex Ritter's pictures were an absolute must. The first movie set I ever saw was when Shug Fisher took me out to watch Roy Rogers and the Sons of the Pioneers do some location shots in Chatsworth.

I remember how bright and warm the sun was. Big Bob Nolan was laying on his back on a rock with his shirt off, getting some sun. Shug introduced me to everybody, but I doubt very much if they'd remember a skinny kid in his twenties with a crew-cut coming out where they were working. Some light man ordered a tin-foil reflector to be little "hotter" on Roy's face. Roy grinned and said, "O.K., keep gettin' it brighter if you want to film a Chinese cowboy." Roy's eyes were laughing little slits in his boyish face.

Back to Jimmy Wakely. If I possibly could I'd go to see the Wakely films two or three times. Jimmy Wakely would no more sing a song out of tune, or allow a bad note in his music than Rembrandt would paint with a tooth brush. He's a perfectionist.

I consider the Wakely family as some of my closest friends. I used to look forward to go down and be a guest on Jimmy's CBS radio show. I had no idea that many years later he'd take the old tapes from the show and release an album of me singing and pickin' on his own Shasta record label.

I've got a good many Jimmy Wakely albums. I could never tire of hearing the Sons of the Pioneers, Les Paul and Mary Ford, Chet Atkins or Jimmy Wakely.

Every country entertainer that hangs around Hollywood is bound to find himself in front of a motion picture or TV camera now and then. My first experience was when Ray Whitley asked in his subtle way if I'd "mind comin' out and being in a picture with me and Rod Cameron." I didn't mind, and went out. Ray explained to me that if I said one line I could get in the Screen Actors Guild. He promoted one line for me. A bunch of us were supposed to play act like we were digging a ditch, when a tough looking hombre rides up and spels off something that I was too scared

to hear. All I know is, I was to answer back, "Let's see what Nevada's got to say." That's it. The rest of the time I sat around a phony camp fire while Ray sang and yodeled. Rather, he lip-sinched what he'd recorded on film before they started shooting the picture. But good ol' Ray, I got the SAG card.

President Roosevelt's son, I forget which one, and a couple of other gents came up with an idea that if you'd film the people that sing on the juke box, folks would gladly pay a quarter to see them rather than just hear them. So about 1947 Spade Cooley's girl singer, Carolina Cotton and I made about twenty of the little films. We pre-recorded the music with Spade's musicians. When the film was shot, all the musicians were girls. There was a cheap hotel called the Regent Hotel on Hollywood Boulevard. I lived there at the time. They had one of the machines in the lounge with some of our R.C.M. soundies on it. One day some customers were putting quarters in and watching the pictures.

"I don't think much of that blonde bouncin' around singin'...and I don't like that skinny kid with his guitar. But them girls has got a helluva band."

I made about eight or ten of them the following year. Carolina was doing fine in pictures and couldn't do them with me, so I started looking for another girl. I took every pretty girl I knew down to the producers, but they kept saying, "Don't you know of a pretty girl anywhere in Hollywood?"

I had brought them some pretty celebrated (later) beauties, if they'd have known it. But finally I said, "I know a girl in Salinas. She's beautiful. If you'll pay my expenses I'll go ask her if she wants to make the films. They agreed, and away I went.

Up in Salinas, when I told Betty Devere what I was up to she threw her pretty head back and laughed loud and long.

"If the other girls wasn't pretty enough," she said, "why on earth do you think I'd be?"

I didn't really have an answer, but I was relieved when she said she was game to give it a try.

When I walked in with Betty the men in charge took one look and almost shouted at me, "Why in the world didn't you bring her in the first place?"

We had fun making the films. At this writing she has a grown son and her husband is Billy Liebert, who plays accordion with the Sons of the Pioneers.

A few years later Mr. Sander had about the same notion the people who made the "soundies" had. He figured, now that television's here, folks will want to see the people who make records as well as hear them. He reasoned that a day would come when there'd be some sort of "jockey" on TV playing music, but they wouldn't call him a disc jockey. He'd probably be a film-jockey.

For years transcriptions were played on the radio, so why not do the same thing with film. So that is how Sander Telescriptions came about.

I made a good many of them. I done some alone, wherein I'd walk on the scene and spout off a little about what I was going to pick and sing, then go to it. I also made a few with Judy Hayden. They were fun. I still have a few

of them. When I see the films I wonder if I was ever really that young and foolish.

The strange thing is, neither the R.C.M. Soundies nor the Snader Telescriptions were successful. It seems to me that it could have been. An awful lot of talented people made them, excluding me, of course.

*(To be continued)*



left to right: unidentified; Ira Louvin; unidentified; Chet Atkins; Merle Travis; Charlie Louvin



## ROCK DISCOGRAPHIES: EXPLORING THE ICEBERG'S TIP

By B. Lee Cooper

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As more and more scholars, teachers, and librarians become involved in the serious investigation of popular music there will be an increasing need for systematically organized information about recorded resources. The emergence of research facilities such as Bowling Green (Ohio) State University's Audio Center<sup>1</sup> illustrates the academic world's acknowledgment of the need to assemble library archives containing contemporary music materials.

In order to make effective analytical use of popular recordings, though, lists of available audio resources must be assembled. Just as bibliographies have served academicians in their searches for traditional print materials, the discography is a valuable research tool designed to assist scholars who are seeking oral information contained on 33 1/3, 45, and 78 r.p.m. records.<sup>2</sup> Although the use of classical music discographies is a common practice among musicologists, the rock discography is just beginning to emerge as a scholarly tool. The geographical extent of recent discographic study in popular music encompasses not only the United States and Canada, but also Great Britain and Germany.<sup>3</sup> Within the next decade it is likely that systematic discographies covering most areas of contemporary music will be available for scholars and librarians.

The following pages offer an introduction to a variety of rock discographies and record lists which are currently in print. Although the citation styles are inconsistent and the specific information provided about the recordings by each editor varies greatly, these discographies constitute the best information resources which are presently available.

### A. Annotated Discographies

1. Robert D. Barr, "Youth and Music," in *Values and Youth: Teaching Social Studies in an Age of Crisis* -- No. 2 (Washington, D.C.: National Council for the Social Studies, 1971), pp. 99-103.

This discography features 41 entries of 33 1/3 r.p.m. records arranged in the following categories: "All-Time Greats" (13 albums -- by Bob Dylan, the Beatles, Simon and Garfunkel, and the Jefferson Airplane); "Protest Songs" (6 albums -- by Joan Baez and Pete Seeger); "Acid Rock and Soul" (11 albums -- by Joe Cocker, Sly and the Family Stone, Jimi Hendrix, Janis Joplin, James Brown, and Richie Havens); "The New Rock Sounds" (7 albums -- by James Taylor, Crosby, Stills, Nash and Young, Paul McCartney, Elton John, and Cat Stevens; and "Rock Operas, Broadway Plays, and Other Extravaganzas" (4 albums -- featuring *Hair*, *Woodstock*, *Jesus Christ Superstar*, and *Tommy*). Each entry consists of the performing artist, album title and record number, recording company, and examples of individual songs performed on the disc.

2. Carl Belz, *The Story of Rock*, 2nd ed. (New York: Harper and Row, 1972), pp. 244-273.

Under the title "Selected Discography: 1953-1971," this compilation consists of both 33 1/3 r.p.m. and 45 r.p.m. records. The single recordings -- 300 in number -- are chronologically arranged in six-to-twenty songs per year sections beginning with 1953 and ending with 1963. Each entry includes the record title, performing artist, author(s) and publisher of the words and music, and the recording company. The albums listed -- 103 in number -- are ordered alphabetically according to performing artists -- from the Band, Beach Boys, and the Beatles to... the Temptations, Vanilla Fudge, and the Velvet Underground. Each entry is from the 1964-1971 period and includes the performing artist, album title and record number, and recording company.

3. Harry Castleman and Walter J. Podrazik (comps.), *All Together Now: The First Complete Beatles Discography, 1961-1975* (New York: Ballantine Books, 1975), 387 pp.

This classic discographic study of the most popular contemporary music group ever contains full citations and background information on every record (including bootleg material) released by the Beatles -- as a quartet and as individual performers -- during a fifteen year period.

4. R. Serge Denisoff, *Great Day Coming: Folk Music and the American Left* (Baltimore, Maryland: Penguin Books, Inc., 1971), pp. 190-192.

This alphabetically-arranged discography emphasizes albums by folk artists such as Bob Dylan, Woody Guthrie, Phil Ochs, Tom Paxton, Pete Seeger, and the Weavers. The 65 entries are structured by performing artist, album title and record number, and recording company.

5. Phyl Garland, *The Sound of Soul: The Story of Black Music* (New York: Pocket Books, 1969), pp. 199-202.

This discography lists 90 albums. Although the majority of recordings cited are performed by black artists -- including Herbie Mann, Lou Rawls, James Brown, Aretha Franklin, Nina Simone, Otis Redding, Diana Ross and the Supremes, B. B. King, Ray Charles, Chuck Berry, Mahalia Jackson, and Dinah Washington -- a few albums by so-called "white soul artists" -- including Jose Feliciano, Janis Joplin, the Righteous Brothers, Tom Jones, Elvis Presley -- are included. Each entry contains the performing artist, the album title and record number, and recording company.

6. Charlie Gillett, *The Sound of the City: The Rise of Rock and Roll* (New York: Outerbridge and Dienstfrey, 1970), pp. 343-346.

This "play list" consists of 32 single records which are identified only by artist and title and have been arranged in chronological order from 1954 -- Hank Ballard and the Midnighters, Joe Turner, the Spaniels, Elvis Presley, and Guitar Slim -- to 1970 -- Sly and the Family Stone and Creedence Clearwater Revival. The second part of the discography features 30 relatively rare album anthologies featuring Rock 'N' Roll and Rhythm and Blues tunes by Wynonie Harris, Little Willie John, Joe Turner, Lloyd Price, Carl Perkins, Percy Sledge, and James Brown. The 33 1/3 r.p.m. records are randomly listed by performing artist, album title and record number.

7. Peter Guralnick, *Feel Like Going Home: Portraits in Blues and Rock 'N' Roll* (New York: Outerbridge and Dienstfrey, 1971), pp. 212-217.

This highly-specialized discography contains 65 albums. Structured in a loose chronological fashion, but primarily aligned with the chapters in the book, the author includes references to recorded selections by Blind Lemon Jefferson, Lightnin' Hopkins, Robert Johnson, Elmore James, Big Joe Williams, Muddy Waters, Johnny Shines, Skip James, Robert Pete Williams, Howlin' Wolf, Jerry Lee Lewis, Charlie Rich, Bo Diddley, and Chuck Berry. Each entry lists the performing artist, album title and record number, and recording company.

8. Mike Jahn, *Rock: From Elvis Presley to the Rolling Stones* (New York: Quadrangle Books, 1973), pp. 295-302.

Arranged in alphabetical order by the performing artist, this discography begins with Eric Anderson, the Animals, Joan Baez, John Baldry, and the Band and ends with T. Rex, Loudon Wainwright III, The Who, Hank Williams, and Frank Zappa. Among the 179 albums listed, each entry features the performing artist, album title and record number, and recording company.

9. Rochelle Larkin, *Soul Music!* (New York: Lancer Books, 1970), pp. 181-189.

This lengthy discography features 336 albums performed by a variety of black artists such as Duke Ellington, James Brown, the Mighty Clouds of Joy, Aretha Franklin, Harry Belafonte, Charlie Parker, Ruth Brown, Ike and Tina Turner, Booker T. and the M.G.'s, Stevie Wonder, Dionne Warwick, Ella Fitzgerald, Sam Cooke, Wilson Pickett, Muddy Waters, John Coltrane, Ray Charles, and Leon Bibb. The entries, which contain only the performing artist, album title, and recording company, are arranged in 14 unequal sections which correspond with the chapters in the text.

10. Christopher May, "A Basic List of Rock Records," *BRIO, XIII* (Autumn 1976), pp. 34-38.

This discography contains 125 long-playing records. The list is organized in alphabetical order by performing artist -- starting with the Band, the Beach Boys, the Beatles, Jeff Beck, and Chuck Berry... and ending with Stevie Wonder, Link Wray, the Yardbirds, and Yes. Each 33 1/3 r.p.m. entry includes the performing artist, album title, recording company, and year of initial release.

11. Jim O'Connor, "A Rock and Roll Discography," *School Library Journal, XXII* (September 1975), pp. 21-24.

This discography contains 237 album entries structured in two unequal sections (according to the compiler's personal preferences) and arranged alphabetically according to performing artists. This dual list begins with Alice Cooper, the Allman Brothers Band, the Animals, and the Association... and ends with Yes, Neil Young, the Youngbloods, and the Zombies. Individual listings contain the performing artist, album title and record number, and the recording company. The



author also utilizes a twelve letter coding system ("A" = Acid or Psychedelic Rock, "B" = Blues, "CW" = Country and Western, and so on) to identify the style/genre of each recommended 33 1/3 r.p.m. record.

12. Michael Olds, "From Sergeant Pepper to Captain Fantastic: A Basic Rock Collection," *Hoosier School Libraries, XVI* (December 1976), pp. 17-19.  
This discography consists of 37 albums which are presented in alphabetical order from Alice Cooper, the Allman Brothers Band, and America to... Bruce Springsteen, the Who, and Stevie Wonder. Each entry offers the performing artist, album title and record number, recording company, and a one-sentence comment by the compiler.
13. Ulrich Raschke, "One Hundred Times Pop Music: Concrete Advice for the Construction of a Basic Collection," *Buch und Bibliographie, XXVII* July-August 1975), pp. 661-682ff.  
This discography features 100 albums performed by artists such as the Animals, the Beatles, James Brown, Johnny Cash, Bob Dylan, Otis Redding, Steppenwolf, Johnny Winter, and Stevie Wonder. Arranged alphabetically by performing artist, each entry also contains the album title and record number, the recording company, the year of release, and a brief annotation including songs featured on the record and the arrangement/production techniques utilized in the studio.
14. Jerome L. Rodnitzky, *Minstrels of the Dawn: The Folk-Protest Singer as a Culture Hero* (Chicago: Nelson-Hall, Inc., 1976), pp. 181-184.  
This 100 album "Selected Discography" is arranged alphabetically by performing artists. Each entry consists of the singer's name, album title, recording company, and year of release. The folk music emphasis of the discography is illustrated by the number of 33 1/3 records contributed by Joan Baez (15), Bob Dylan (13), Woody Guthrie (5), Phil Ochs (7), and Pete Seeger (8).
15. William L. Schurk, "Recommended Popular Records for a Non-Classical Record Library" in *Selected Recordings and Publications in the Popular Music Field*, edited by William Ivey (Nashville, Tennessee: The Country Music Foundation Press, 1975), pp. 1-9.  
This discography, containing 68 entries, is arranged alphabetically by recording artists and is structured in the following categories: "Rock and Roll" (31 albums -- including Bob Dylan, Bill Haley, and Jerry Lee Lewis), "Rhythm and Blues and Soul" (14 albums -- including Chuck Berry, Fats Domino, and Little Richard), "The Blues" (14 albums -- including Muddy Waters, Blind Lemon Jefferson, and Bukka White), and "Gospel" (9 albums -- including the Mighty Clouds of Joy, The Original Five Blind Boys, and the Sensational Nightingales). Performing artists, album title and record number, and recording company are listed in each entry.
16. Arnold Shaw, *The Rockin' '50's: The Decade That transformed the Pop Music Scene* (New York: Hawthorne Books, Inc., 1974), pp. 282-288.  
This discography, which consists of 185 long-playing records, is divided into 25 unequal sections as a supplement to the chapters in the text. The albums listed vary greatly -- ranging from *Kiss Me Kate* and *Call Me Madam* to *Chuck Berry's Golden Decade* and *Bill Haley's Rock Around The Clock*. Each entry consists of the performing artist, an abbreviated album title and record number, and the recording company.
17. Arnold Shaw, *The World of Soul* (New York: Paperback Library, 1971), pp. 361-368. This discography consists solely of black artists and contains 220 albums arranged in twenty unequal sections which correspond with the organizational structure of the text. Included among the 33 1/3 r.p.m. records listed are albums by Bessie Smith, Sarah Vaughan, the Platters, Jimmy Reed, the Isley Brothers, Nina Simone, James Brown, Jimi Hendrix, Otis Redding, Aretha Franklin, and Ray Charles. Each entry features the performing artist, album title and record number, and the recording company.
18. Jacques Vassal, *Electric Children: Roots and Branches of Modern Folkrock* (New York: Taplinger Publishing Company, 1976), pp. 252-257.  
The discography, which consists of nearly 300 albums, is arranged alphabetically by performing artists. The entries consist only of singers and album titles. Among the artists included in this folk-oriented record list are Joan Baez, Judy Collins, Donovan, Bob Dylan, Phil Ochs, Tom Paxton, Buffy Sainte-Marie, and Pete Seeger.

19. Graham Vulliamy and Ed Lee, *Pop Music in School* (Cambridge, England: Cambridge University Press, 1976), pp. 195-204.

This extensive discography, which contains 232 album entries, is chronologically divided into the following sections: "Folk Anthologies" (10 records), "Popular Music Prior to Rock 'N' Roll" (9 records), "Blues" (8 records -- including B. B. King and John Lee Hooker), "Country and Western" (2 records -- featuring Jimmie Rodgers and Hank Williams), "Rhythm and Blues" (9 records -- including Fats Domino and Louis Jordan and his Tympany Five), "The Fusion Into Rock 'N' Roll" (5 records -- featuring Elvis Presley, Jerry Lee Lewis, and Joe Turner), "Rock 'N' Roll" (18 records -- including Bill Haley and his Comets, Chuck Berry, Little Richard, Buddy Holly, and Elvis Presley), "1959/1960 Payola" (1 record), "Britain - The Early 1960's and the Clubs" (4 records -- including the Beach Boys, the Byrds, and Bob Dylan), "Changes, 1966/1967" (9 records -- including Cream, the Mothers of Invention, the Beatles, and Bob Dylan), "The Late 1960's - Britain" (17 records -- including Jimi Hendrix, Led Zeppelin, Jethro Tull, and Pink Floyd), "The Late 1960's - America" (17 records -- including the Band, Steve Miller Band, and Buffalo Springfield), "Black Music in the 1960's and 1970's" (20 records -- including the Supremes, Otis Redding, Aretha Franklin, James Brown, and Stevie Wonder), "The 1970's" (78 records -- including Bob Dylan, John Lennon, Paul McCartney and Wings, Carole King, Rod Stewart, Elton John, the Eagles, and the Who), and "The Breaking of Barriers" (10 records -- including Chick Corea, Miles Davis, and John McLaughlin and the Mahavishnu Orchestra). Each entry contains the performing artist, album title and record number, the recording company, and the year of release.

#### B. Additional Unannotated Discographies and Lists of Popular Records

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1. *The All-Time Million Seller Records*. Woodland Hills, California: Phono-Graph Publications, 1969.
2. Peter E. Berry, "...And The Hits Just Keep on Comin'" (Syracuse, New York: Syracuse University Press, 1977), pp. 169-276.
3. Harry Castleman and Walter J. Podrazik, *The Beatles Again?* (Ann Arbor, Michigan: The Pierian Press, 1977).
4. B. Lee Cooper, "An Opening Day Collection of Popular Recordings: Searching For Discographic Standards" (Mimeographed Essay dated June 1978), 27 pp.
5. B. Lee Cooper, "Popular Music Resources -- Audio Collection Guidelines," *The Library-College Experimenter*, IV (May 1978), pp. 11-22.
6. R. Serge Denisoff (comp.), "American Protest Songs of War and Peace: A Selected Bibliography and Discography." (Santa Barbara, California: American Bibliographical Center -- Clio Press, Inc., 1973).
7. Joe Edwards (comp.), *Top 10's and Trivia of Rock and Roll and Rhythm and Blues, 1950-1973*. (St. Louis, Missouri: Blueberry Hill Publishing Company, 1974.) Supplements for 1974, 1975...are also available.)
8. Colin Escott and Martin Hawkins, *Catalyst: The Sun Records Story* (London: Aquarius Books, 1975), pp. 117-152.
9. Robert D. Ferlingere (comp.), *A Discography of Rhythm and Blues and Rock 'N' Roll Vocal Groups, 1945 to 1965*. (Hayward, California: California Trade School, 1976).
10. *The 45 RPM Handbook of Oldies: A Complete Guide To All The Available Hit Singles of the Past*. (Los Angeles, California: Record Rack, 1976).
11. Pete and Annie Fowler, "Chart Toppers: U. K. Singles, 1955-73," in *Rock Almanac*, edited by Stephen Nugent and Charlie Gillett (Garden City, New York: Anchor Press/Doubleday, 1976), pp. 354-366.
12. Charlie Gillett, Simon Frith, and Dave Marsh, "Hot One Hundred: Singles and Albums," in *Rock Almanac*, edited by Stephen Nugent and Charlie Gillett (Garden City, New York: Anchor Press/Doubleday, 1976), pp. 1-15.
13. Stewart Goldstein and Alan Jacobson (comps.), *Oldies But Goodies: The Rock 'N' Roll Years* (New York: Mason/Charter, 1977).
14. Jon Landau, *It's Too Late To Stop Now: A Rock and Roll Journal* (San Francisco, California: Straight Arrow Books, 1972), pp. 224-227.
15. Greil Marcus, *Mystery Train: Images of America in Rock 'N' Roll Music* (New York: E. P. Dutton and Company, Inc., 1975), pp. 209-264.

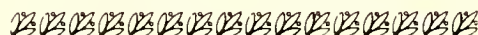


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17. *The Motown Era* (New York: Grosset and Dunlap, Inc., 1971), pp. 5-16.
18. A. X. Nicholas (comp.), *The Poetry of Soul* (New York: Bantam Books, 1971), pp. 93-98.
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20. Stephen Nugent and Charlie Gillett (comps.), *Rock Almanac: Top Twenty American and British Singles and Albums of the '50's, '60's, and '70's* (Garden City, New York: Anchor Press/Doubleday, 1976).
21. Jerry Osborne (comp.), *55 Years of Recorded Country/Western Music* (Phoenix, Arizona: O'Sullivan, Woodside and Company, 1978).
22. Jerry Osborne (comp.), *Popular and Rock Records, 1948-1978* (2nd ed.). (Phoenix, Arizona: O'Sullivan, Woodside and Company, 1978).
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31. Ellen Sander, "Pop Perspective: A Profile," *Saturday Review, LI* (October 26, 1968), pp. 80-93.
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33. Arnold Shaw, *Rock Revolution* (New York: Crowell-Collier Press, 1969), pp. 242-250.
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35. Irwin Stambler (comp.), *Encyclopedia of Pop, Rock, and Soul* (New York: St. Martin's Press, 1974), pp. 569-599.
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37. Joel Whitburn (comp.), *Pop Annual, 1955-1977* (Menomonee Falls, Wisconsin: Record Research, Inc., 1978).
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39. Joel Whitburn (comp.), *Top Easy Listening Records, 1961-1974* (Menomonee Falls, Wisconsin: Record Research, 1975, 1976...are also available.)
40. Joel Whitburn (comp.), *Top LP Records, 1945-1972* (Menomonee Falls, Wisconsin: Record Research, 1973).
41. Joel Whitburn (comp.), *Top Pop Records, 1940-1955* (Menomonee Falls, Wisconsin: Record Research, 1973).
42. Joel Whitburn (comp.), *Top Pop Records, 1955-1972* (Menomonee Falls, Wisconsin: Record Research, 1973). (Supplements for 1973, 1974...are also available.)
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--Newberry College  
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## THE AUSTRALIAN REGAL AND REGAL ZONOPHONE NUMERICAL SERIES (1927-1958), Part VI

|                       |                                                         |                      |                                                                          |
|-----------------------|---------------------------------------------------------|----------------------|--------------------------------------------------------------------------|
| G23986<br>July 1940   | WILF CARTER                                             | OA028327<br>OA028913 | The Cowboy's Airplane Ride<br>My Dreams Come True                        |
| G23995<br>29 Mar 1940 | TEX MORTON                                              | T1751<br>T17S2       | Freight Train Yodel<br>Aristocrat                                        |
| G24004<br>July 1940   | THE HI FLYERS                                           | DAL941<br>DAL942     | Let's Spend the Night in Hawaii<br>That's Why I Sigh and Cry             |
| G24005<br>July 1940   | BILL BOYD & HIS COWBOY<br>RAMBLERS                      | OA028810<br>OA99318  | Boy's Kelly Waltz<br>Hold on Little Doggies                              |
| G24011<br>July 1940   | WILF CARTER                                             | OA028322<br>OA028048 | My Brown-Eyed Prairie Rose<br>I'm Hittin' the Trail                      |
| G24015<br>Aug 1940    | ELTON BRITT                                             | OA037086<br>OA036942 | Missouri Joe<br>Just Because You're In Deep Elem                         |
| G24016<br>Aug 1940    | ELTON BRITT                                             | OA036939<br>OA03708S | Chime Bells<br>Mistook in the Woman I Loved                              |
| G24020<br>Aug 1940    | THE HILL BILLIES                                        | ARS642-1<br>ARS643-1 | The Big Rock Candy Mountain<br>The Dying Cowboy's Prayer                 |
| G24026<br>14 May 1940 | BUDDY WILLIAMS                                          | T1759<br>T1760       | Happy Jackeroo<br>Dreamin' of My Mother                                  |
| G24027<br>14 May 1940 | BUDDY WILLIAMS                                          | T1762<br>T1764       | Under the Old Wattle Tree<br>The Cowboy's Life is Good Enough for Me     |
| G24028<br>14 May 1940 | BUDDY WILLIAMS                                          | T1761<br>T1763       | There's an Empty Bunk in the Bunkhouse<br>The Australian Bushman's Yodel |
| G24029<br>13 May 1940 | TEX MORTON                                              | T17S3<br>T17S7       | She Came Rolling down the Mountain<br>Beautiful Queensland               |
| G24030<br>13 May 1940 | TEX MORTON                                              | T17S4<br>T17SS       | If You Please Miss, Give Me Heaven<br>Just Plain Folks                   |
| G24031<br>13 May 1940 | TEX MORTON                                              | T17S6<br>T17S8       | The Stockman's Last Bed<br>Old Boko and Me                               |
| G24036<br>Aug 1940    | VERNON DALHART & HIS<br>BIG CYPRUS BOYS                 | OA036629<br>OA036630 | Dear Little Darling<br>Lavender Cowboy                                   |
| G24038<br>Sept 1940   | THE HILL BILLIES                                        | ARS647-1<br>ARS64S-1 | Night Falls on the Prairie<br>Syncopatin' Cowboy                         |
| G24040<br>Sept 1940   | WILF CARTER                                             | OA7834<br>OA102263   | The Hobo's Song to the Mounties<br>Prairie Sunset                        |
| G24043<br>Sept 1940   | THE TEXANS<br>THE TUNE WRANGLERS                        | OA028584<br>OA028596 | Dreaming<br>Rio Pecos Rose                                               |
| G240SS<br>Oct 1940    | WILF CARTER                                             | OA028321<br>OA030371 | We'll Meet Again in Peaceful Valley<br>It Makes No Difference Now        |
| G24070<br>Oct 1940    | VERNON DALHART & HIS<br>BIG CYPRUS BOYS                 | OA036633<br>OA036632 | My Mary Jane<br>Don't Cry, Little Sweetheart, Don't Cry                  |
| G24076<br>Oct 1940    | THE GIRLS OF THE GOLDEN<br>WEST/FOUR PICKLED<br>PEPPERS | OA96276<br>OA027698  | Carry Me Back to the Mountains<br>Jolly Group of Cowboys                 |

|                                                                                                                               |                                     |                      |                                                                               |
|-------------------------------------------------------------------------------------------------------------------------------|-------------------------------------|----------------------|-------------------------------------------------------------------------------|
| G24087<br>Nov 1940                                                                                                            | DELMORE BROTHERS<br>(Alton & Rabon) | OA032671<br>OA032673 | Gonna Lay Down My Old Guitar<br>I Loved You Better Than You Knew              |
| G24095<br>Nov 1940                                                                                                            | THE TOBACCO TAGS                    | OA032659<br>OA032661 | I Love to Ramble in the Roses<br>Tiny Blue Shoe                               |
| G24099<br>Nov 1940                                                                                                            | WILF CARTER                         | OA102277<br>OA028326 | Roll on Dreamy Texas Moon<br>Yodelling Memories                               |
| G24101<br>Nov 1940                                                                                                            | GENE AUTRY                          | LA2175<br>LA2179     | Goodbye, Little Darlin', Goodbye<br>When I'm Gone You'll Soon Forget          |
| G24110<br>Dec 1940                                                                                                            | ELTON BRITT                         | OA036941<br>OA036940 | They're Burning Down the House (I Was Brung<br>Patent Leather Boots Up In)    |
| G24114<br>Dec 1940                                                                                                            | WILF CARTER                         | OA102276<br>OA102255 | When the Bright Prairie Moon Is Rolling By<br>Longing for My Mississippi Home |
| G24115<br>23 Aug 1940<br>[Note: A17343 recorded London 7 Feb 1939]                                                            | BOB DYER                            | A17343<br>T1775      | The Martins and the Coys<br>The Young 'Uns of the Martins and the Coys        |
| G24116<br>23 Aug 1940<br>[Note: A17342 recorded London 7 Feb 1939. A17342 & 3 had been previously issued on Columbia DO 1960] | BOB DYER                            | A17342<br>T1773      | The Death of Willie<br>The Pants That My Pappy Gave to Me                     |
| G24117<br>23 Aug 1940                                                                                                         | BOB DYER                            | T1772<br>T1774       | Way Far Down in the Hollow<br>The Newton's are Feudin' Again                  |
| G24128<br>5 Sept 1940                                                                                                         | BOB DYER                            | T1777<br>T1778       | The Ediket Song<br>The Coat and the Pants Do All the Work                     |
| G24129<br>Dec 1940                                                                                                            | TEXAS JIM ROBERTSON                 | OA036938<br>OA036936 | Bouncing Along<br>Things that Might Have Been                                 |
| G24142<br>5 Sept 1940                                                                                                         | BOB DYER                            | T1779<br>T1780       | I Never See Maggie Alone<br>Shut the Door                                     |
| G24148<br>Jan 1941                                                                                                            | THE LONESOME SINGER                 | OA037362<br>OA037361 | Little White Lies<br>Unwanted Sweetheart                                      |
| G24151<br>Jan 1941                                                                                                            | WILF CARTER                         | OA028043<br>OA028045 | My Honeymoon Bridge Broke Down<br>I'm Only a Dude in Cowboy Clothes           |
| G24152<br>Jan 1941                                                                                                            | SONS OF THE OZARKS                  | OA044336<br>OA044341 | Lone Star Pony<br>Story of the Websters and the McGuires                      |
| G24157<br>Jan 1941                                                                                                            | THE CARTER FAMILY                   | OA56585<br>OA76279   | Wabash Cannonball<br>I Never Will Marry                                       |
| G24165                                                                                                                        | WILF CARTER                         | OA028910<br>OA028911 | My Only Romance Is Memories of You<br>When I Say Hello to the Rockies         |
| G24172<br>18 Nov 1940                                                                                                         | TEX MORTON                          | T1801<br>T1802       | Old Rover<br>You'll Never be Missed                                           |
| G24178<br>Mar 1941                                                                                                            | JOHNNY BARFIELD                     | OA041210<br>OA041211 | Why Don't You Give Me My Memories<br>Don't Cry My Darlin'                     |
| G24184<br>Mar 1941                                                                                                            | THE PINE RIDGE BOYS                 | OA041256<br>OA041257 | The Convict and the Rose<br>Where the Old Red River Flows                     |
| G24187<br>25 Nov 1940                                                                                                         | BUDDY WILLIAMS                      | T1803<br>T1808       | The Shearer's Goodbye<br>Memories of Home                                     |

(To be continued)



## BOOK REVIEWS

*IN THE PINE: SELECTED KENTUCKY FOLKSONGS*, collected by Leonard Roberts, music transcriptions by C. Buell Agey (Pikeville, KY: Pikeville College Press, 1978). xxvi + 319 pp., bibliog., index of titles and first lines; papercovers, \$7.95.

The back cover blurb of this collection hails it as comprising "the largest and most varied yet done [i.e., published] from Kentucky." This is indeed curious, in view of the extensive collecting that has gone on in Kentucky in the past several decades by the author Roberts, D. K. Wilgus, Herbert Halpert, Lynwood Montell, William Jansen, William H. Koon, and others. The Western Kentucky Folklore Archive housed at UCLA, for example, holds over 5,000 ballad and song variants, including many that have never been published in any folksong collection. I'm not sure how to account for this, except to note that it indicates a general lack of any sense of importance in making the material more widely available. It would seem to me that every region with a strong folk tradition should be canvassed periodically, and the results published in a volume that provides an accurate and extensive survey of the folk music extant; if this were done every two or three decades we could form sound conceptions of the dynamics of the folk tradition. It is difficult to do this when we have at our disposal only a single collection of substance from a given region, and that one that samples material from a broad chronological period. All of this should indicate that I am a priori favorably predisposed to publications such as this; and any criticisms that I produce are not meant to deny the import of the book itself, but only to address some of the finer points of the presentation.

The book includes 150 samples of songs collected by Roberts between 1947 and 1955. With a handful of exceptions, texts and tunes are transcribed as collected; the exceptions are instances where the authors wished to present some rare ballad texts for which tunes were not available. The collection is organized in the common format of (1) Ballads, subdivided into (a) ballads in the collection of Francis J. Child, (b) other British ballads, and (c) native American ballads; and (2) Folksongs, subdivided into (a) lyrical and love songs, (b) hymns and homiletic songs, and (c) humorous and satirical songs.

For each item, Roberts' headnotes summarize pertinent scholarship, noting important variants and other published texts and discussions, and also synthesizing story form variations and other ballad or tale analogs. Following the transcription, the music editor, C. Buell Agey, provides an analysis of the kind developed by Jan Schinhan in his editing of the tunes of the Frank C. Brown North Carolina collection, namely: scale pattern, mode, range, tonal center, structure, melodic relationship, and other important features. It is interesting to note that, according to a statistical summary of the types of tunes, the most common mode is pentatonic, as Schinhan found it to be for the North Carolina collection (made two or three decades earlier).

A few additions to the headnotes can be offered: #71 ("I Heard the Yankees Yell") is not a unique piece, but a fragment of "Texas Rangers" (Laws A8). #123 ("The Boys in Blue") was written by Gussie L. Davis and published in 1899 under the title "He Is Coming To Us Dead." #73 ("Letter from Home") was recorded commercially in 1924 by Charles Nabell as "Letter From Home Sweet Home" (OK 40252). #75 ("Code of the Mountains") was written, probably in the 1940s, by Karl Davis and Harty Taylor. #87 ("Give My Love to Nell") was published in several sheet music versions around the turn of the century, the earliest (to my knowledge) by William Benson Grey in 1894. #90 ("Maple on the Hill") was written by Gussie L. Davis in 1880. #106 ("Sweet Fern") was written by T. P. Westendorf and G. W. Persley in 1876; the "fern" was originally "bird," and I suspect the Carter Family for having disseminated the "fern" locution. #126 ("Put My Little Shoes Away") was written by Mitchell and Pratt in 1873.

--Norm Cohen

*THE COUNTRY MUSIC ALMANAC, VOL. I.*, by Charles F. Faber (Lexington, Ky: Offset printed by the author, 1978); 106 pp., 8 1/2" x 11", papercovers, \$5.95. (Available from the author, 3569 Cornwall Dr., Lexington, KY, 40503).

Contents: I. Chronology of Country Music Recordings, 1922-43--a year-by-year review noting the highlights of each year (pp. 1-16); II. The 500 Greatest Country Music Records of 1922-43, a subjective listing based on inclusion in anthologies and reissues, mention in standard publications, and other sources; III. The Greatest Country Music Performers--a list of "Performer of the Year" for 1922-43, a list of the 50 greatest c&w recording artists, and a list of dates and places of birth of 100 country music personalities; IV. Reconstructed Country Charts, 1922-43--the author's best estimates of the best-sellers for each year arranged alphabetically by artist; V. The Top 20 Records Each Year, 1922-43--a rearrangement of some of the data in Sect. IV, ranked based on the author's estimates; VI. Country Music Discography--an alphabetical by title listing of the 500 top recordings given above in Sects. II and III, giving title, artist, and record release number; VII. Country Songwriters--a list of the "500 greatest country records of 1922-43 and their composers, as far as can be determined;" VIII. Members of Old-Time Country and Western Groups--giving personnel for various bands, arranged alphabetically by band name; IX. Trivia Questions and Answers.

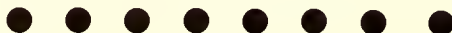
The principal objection to this extensive compilation is the extent to which reliance is made on subjective sources. In the few cases for which hard data are available, the subjective evaluations are not very accurate. For example, in the list of 500 greatest hits, #5 is "Muleskinner Blues," #10 is "Waiting for a Train," #52 is "T.B. Blues," #53 is "Moonlight and Skies," #97 is "My Carolina Sunshine Girl," and #376 is "Sailor's Plea," all by Jimmie Rodgers. The actual sales for these six titles (on the Victor label) are: 48,000, 365,000, 47,000, 24,000, 197,000, and 236,000, respectively. #131 is "Cornlicker Still in Georgia," the best-selling title by the Skillet Lickers' group on Columbia (over 250,000) but in this listing, "John Henry" (about 60,000) and "Old Joe Clark" precede it. This is not to imply that the author doesn't know what he is talking about; obviously there is a lot of valuable information given in this Almanac regardless of quantitative errors. The point is that since the detailed data (for the overwhelming majority of cases) are not to be had, there is little to be gained by someone's trying to reconstruct popularity listings. Perhaps a simple listing of the probable top 500, with no attempt to rank them in detail, would be a more honest admission of the state of our knowledge and not suggest to the naive reader that quantitative information is indeed available. Sect. VIII giving personnel of groups is also fraught with difficulty, as the author acknowledges, in view of the frequent changes of personnel. Hence he is forced to note that "this is a representative sample;" but one then wonders what is the use of such a listing (and, indeed, just what does it mean?). Faber has attempted something that has not been done before, and it is easier to criticize than to do the work that he has done. There is much of value here, but the reader should not take all of it too literally.

--N.C.

*78 RPM RECORDS & PRICES*, by Peter A. Soderbergh (Des Moines: Wallace-Homestead Book Co., 1977); 116 pp., papercovers, \$5.95.

In *JEMFQ* #52 (Winter 1978) I reviewed another price guide to 78 rpm records and discussed many of the problems in issuing such a document. Soderbergh's more modest volume is divided into nine principal parts: (1) a brief chronology of disc records from 1877 to 1957; (2) a general overview of the 78 rpm marketplace; (3) recording dates for 550 discs from 1933 to 1946; (4) a listing of popular artists and their theme songs; (5) a record label time chart, indicating when the various labels were active, 1908-1946; (6) a list of million sellers, 1919-1946, arranged by artist; (7) a general guide to 78 rpm record prices, arranged by artist; (8) a necrology of important artists with year of birth and death; and (9) a very brief bibliography. The focus is on popular and jazz records, with no information on country or blues records. In most cases there is no price information on particular discs. The experienced collector will find little of value in this book, but the complete novice, or the person who has an attic full of records that he suspects is worth a fortune, may find some useful pointers.

--N.C.





## RECORD REVIEWS

The Carolina Tar Heels: *CAN'T YOU REMEMBER THE CAROLINA TAR HEELS* (Bear Family 15507). Reissue of 16 selections of old-time stringband music originally recorded 1927-31 for (RCA) Victor, featuring Thomas Clarence Ashley, Garley Foster, Gwen Foster, and Dock Walsh. Titles: *Her Name Was Hula Lou, I'm Going To Georgia, Goodbye My Bonnie Goodbye, Shanghai in China, My Mama Scolds Me For Flirting, When the Good Lord Sets Me Free, Can't You Remember When Your Heart Was Mine, You're a Little Too Small, I'll Be Washed, Bring Me a Leaf From the Sea, Peg and Awl, She Wouldn't Be Still, Roll On Daddy Roll On, The Apron String Blues, Got the Farmland Blues, There Ain't No Use Working So Hard*. Produced by Richard Weize, with four-page insert brochure including text transcriptions (by Robert Nobley and Willard Johnson) and brief biography (by Mike Paris).

The Tar Heels was one of the finest stringbands from the Carolinas to record in the 1920s--which is noteworthy, since they never recorded with a fiddle, relying instead on strong harmonica (played by one of the two Fosters) and banjo (Walsh) leads. Their repertoire ranged from old traditional ballads ("Can't You Remember When Your Heart Was Mine," whence comes the album's title, is an interesting version of the British ballad, "House Carpenter" (Child 243)) to white blues to religious numbers to occasional renditions of 1920s pop songs (e.g., "Her Name was Hula Lou").

The personnel of the group changed from session to session, always involving the key figure of Dock Walsh, vocal and banjo. Walsh was joined on different sessions by either Garley (1928-1931) or Gwen (1927, 1932) Foster, and by Tom Ashley (1928-29).

The Tar Heels' careers have been well-documented, thanks to their "rediscovery" in the early 1960s by Gene Earle, Ralph Rinzler, and Archie Green, with several newly recorded albums resulting. This album is the second reissue LP devoted to the group; the first (GHP 1001), now out-of-print, has recently been reissued on the American Old Homestead label. Between these two lps, the 1927-31 output of the Tar Heels has been pretty well covered.

In general, the technical quality of the tracks on this LP is good, though a few are rather scratchy, and one song ("Apron String Blues") slows down markedly toward the end.

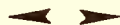
The Dixon Brothers: *BEYOND BLACK SMOKE* (Country Turtle 6000). Reissue of 14 old-time vocal/guitar selections recorded 1936-38 for the RCA Bluebird label by Dorsey and Howard Dixon, joined on some cuts by Beatrice Dixon or Frank Gerard or Mutt Evans. Titles: *Dark Eyes, Beautiful Stars, The Bootlegger's Story, Weave Room Blues, Girl I Left in Danville, Always Be Waiting For You, Easter Day, Beyond Black Smoke, A Wonderful Day, I Didn't Hear Anybody Pray, How Can a Broke Man Be Happy?, More Pretty Girls Than One Pt 3, I Can't Tell Why I Love You, Jimmie and Sallie*. Produced by Frank A. Mare; back jacket liner notes by Pat Conte.

Like the Tar Heels (see above), the Dixons, from South Carolina, were "rediscovered" in the 1960s and re-recorded, so that their careers have been well-documented. The key figure in this group was Dorsey Dixon, born in 1897 in the mill town of Darlington. Throughout their career on records they both played guitar--Dorsey, Spanish style, and Howard, slide style. Their repertoire, though including a large quantity of older traditional material, was distinguished by Dorsey's own compositions, the most famous of which was "I Didn't Hear Anybody Pray," later recorded by Roy Acuff under the title, "Wreck on the Highway."

The biographical notes are adequate; the brief comments on the songs can in many cases be strengthened. "Bootlegger's Story" is based directly on "Meet Me By Moonlight Alone," not the Darby & Tarlton song, "Roy Dixon," which itself uses the tune of the latter piece also. "Always Be Waiting For You," probably an original composition, is set to the ubiquitous tune of "What Would You Give in Exchange." "Beyond Black Smoke," a fine composition that uses railroad imagery in a religious context, is to the tune of "Girl I Left in Danville." "I Can't Tell Why I Love You" was a 1900 pop song written by Gus Edwards and Will D. Cobb. Finally, I would question the speculation that "Jimmie and

Sallie" is based on "Poor Ellen Smith." It's plot certainly is elusive, as is its relation to any other texts, but it does not seem to be a murder ballad.

This is the first full LP devoted to the Dixons' 1930s recordings, and as such it is an excellent introduction to their material.



UKRAINIAN-AMERICAN FIDDLE & DANCE MUSIC: THE FIRST RECORDINGS, 1926-1936, Vol. 1 (Folklyric 9014). Reissue of 13 selections: Pawlo Humeniuk: *Kolomyika Druzky, Kolomyika Druszby, Ukrainske Wesilie* (Wedding) Pts. 1/2, *Hraj Abo Hroszi Widdaj*; Theodor Swystun: *Yak Poidu Z Kinmy Na Nicz, Diwocza Widmowa*; Ukrainska Selska Orch.: *Newilynyk Waltz, Mishszanska Kolomyika*; Josef Pizio: *Hutzulka "Halycz"*; E. I. Tzirogh Troup: *Pyesnya O Bodnarevnye*; Michal Thomas: *Pidhirska Kolomyjka*; Trembita Orch.: *Ebba Polka*. Edited and Produced by Chris Strachwitz and Richard Spottswood; back jacket notes by Anisa H. Sawyckyj (cont. on Vol. 2), 1977.

UKRAINIAN-AMERICAN FIDDLE & DANCE MUSIC: THE FIRST RECORDINGS, 1926-1936, Vol. 2 (Folklyric 9015). Reissue of 13 selections: Pawlo Humeniuk: *Oj Pid Ju Szicher Wicher, Kozak-Trepak Tanec, Chrestyny* (Christening) Pts. 1/2, *Kolo Haju Prochodzaju, Hop Waltz*; John Grychak: *Koketka Polka*; Ukrainska Selska Orch.: *Ruta Kolomyika*; Orch. Bratia Holutiaky-Kuziany: *Dribnyj Tanec, Wesela Muzyka*; Josef Davidenko: *Nadwirna Kolomyika*; Samuel Pilip: *Lemkiwska Traiska*. Edited and produced by Chris Strachwitz and Richard Spottswood; back jacket liner notes by Anisa Sawyckyj, 1977.

'SPIEW JUCHASA: SONG OF THE SHEPHERD--SONGS OF THE SLAVIC AMERICANS (New World Records NW 283). Reissue of 17 Polish and Ukrainian popular and folk selections originally recorded 1926-1950. Side 1, Polish music: J. Baczowski's Ork.: *Oberok Puławiak*; Ork. Dukli: *Zawzieta Dziewczyna*; Ork. Karol Stoch: *Wspomnienia Sabaly*; Bruno Rudzinski, *Na Obie Nogi Polka*; Karola Stocha *Oryginalna Goralaska Muzyka: Piesn Zbojnikow, Nie Bede Sie Zynil, 'Spiew Juchasa, Zakopianska Piosnka, Dye Se Do Ju Biajka*. Side 2, Ukrainian: Ukrainska Orch. Pawla Humeniuka: *Kozak Zawydija, Bohacki Zaruczyny, Na Wesiliu Pid Chatoju*; Ukrainska Selska Orch.: *Ukrainskyj Trisak*; Wiejska Czworka "Bracia Kuziany": *Sztajer Z Gory Baraniej*; Ukrainska Orch. Michala Thomasa: *Poprawyny, Wiwczar Na Supylci*. Edited, with glued-in liner notes, by Richard Spottswood, 1977.

OLD-COUNTRY MUSIC IN A NEW LAND: FOLK MUSIC OF IMMIGRANTS FROM EUROPE AND THE NEAR EAST (New World NW 264). Reissue of 16 selections by Hungarian, Russian, Finnish, Serbo-Croatian, Irish, Mexican, English, Cajun, Italian, Armenian, Syrian, Cretan, and Lithuanian groups originally recorded in the U.S. in 1916-1955. Selections: Mike Lapcak Slovensky Hudba: *Sedliacky Zabavny Czardas*; Kresytyanskyj Ork.: *Malenky Barabanshtchik*; Aili and Lyyli Wainikainen: *Kasakka Polka*; Braca Kapugi Tamburica Orch.: *Zalim Te Momce*; Patrick Killoran: *Stack-O-Barley*; James Morrison and John McKenna: *Tailor's Thimble/Red-Haired Lass*; Lydia Mendoza y Familia: *El Coco-Cancion*; Santiago Jimenez y Sus Valedores: *La Piedrera*; New Arkansas Travelers: *I Tickled 'Em*; Dennis McGee: *Jeuns Gens Campagnard*; Elise Deshotel and his Louisiana Rhythmaires: *La Valse De Bon Baurche*; Unidentified (Italian) players: *Pastorale*; Reuben Sarkisian: *Yar Ounenal*; Nahem Simon: *Sayf Lahziq*; Harilaos Piperakis: *Siteiako*; Mahanojaus Leitviska Maineriu Ork.: *Kuomet Sokis*. Edited, with jacket liner notes, by Richard Spottswood, 1977.

Makowska Orkiestra W. Działowego: POLSKA ZABAWA (Chicago Polkas Collectors Series LP-4101). Reissue of 16 selections originally recorded ca. 1932-33 by W. Działowy's Makowska Orchestra with vocals by Jan Piwowarczyk. Titles: *Hosoł Ja Se Hosoł, Oberek Od Tarnowa, Makowska Polka, Nadwislanski, Krakowiak, Słonce Swieci, Chodzi Mania Po Łace, Stworzył Pan Bog Ewe, Zbojcy W Karczmie, Motylek Polka, Jakem Jechał Od Dziewczynyny Polonez, Wesele Od Żywca* Pts 1/2. Brief back liner notes by Leon Działowy, 1977. (Available from Chet Shafer Productions, Box 7901 Chicago 60680).

SIIRTOLAISEN MUISTOJA (THE IMMIGRANT'S MEMORIES) (RCA Finland PL 40115). Reissue of 13 Finnish-American recordings originally made in New York and Chicago for Victor in 1926-1938. Selections: Arthur Kylander: *Siirtolaisen ensi vastuksia, Kulkuri, Turun tyton laulu, Muistojen valssi*; John Rosendahl and Viola Turpeinen: *Kauhavan polkka, Kaustisen polkka*; Ernest Paananen ja Kump: *Naimahomma--Kuokkavieraita, Kuuliaistanssit*; Erik Kivi: *Laula kukko*; Jukka Ahti: *Vapauden aamu*; Matti Jurva: *Soita vielä se neeker-jazz*; Viola Turpeinen: *Unelma valssi*; Antti Syrjäniemi: *Viola Turpeinen Tanssit Kiipillä*; Kosti Tamminen: *Puuseppä*. Edited, with back jacket notes, by Pekka Gronow, 1978.

All regular readers of JEMFO should, by now, be well aware of the resurgence of interest in "ethnic" music--i.e., foreign language recordings made in the United States by various immigrant groups. (The definition becomes fuzzy in several border-line cases: American Indian, Hawaiian, and Scots-Irish, in particular; others would argue further whether or not Afro-American blues and folk music should be included under the "ethnic" rubric.) There has now begun the companion outpouring of reissues of vintage recordings, though for the most part these are now being produced by the same com-



panies involved in other aspects of folk and folk-derived traditional music, and are packaged with the non-ethnic consumer in mind. The Polska Zabawa album reviewed in this batch is an exception in this regard, in that it is produced by a record company that has been issuing contemporary polka records for the Chicago Polish community for some time.

The foci of these particular albums are quite varied. NW 264 is the only album that attempts a broad survey of a large number of musical traditions in the new land, sampling material from the British Isles, Slavic and Latin Europe, and the Near East. The Folklyric Ukrainian-American albums concentrate on the lively instrumental tradition to which fans of old-timey stringband music should not have much difficulty relating. The Finnish reissue devotes considerable space to topical songs and ballads that reflect the immigrant's experiences in America. (For this reason, text translations--which are provided on none of these albums--would have been particularly interesting for this Finnish material.)

Though the "ethnic" music has been compared to the material produced by and for the southeastern rural white ("hillbilly") and black ("blues and gospel") sub-cultures, it should be remembered that the foreign-language series were different in that they intermixed concert music, folk music, and popular music indiscriminately, so that the range of styles a listener is likely to encounter is quite broad. While most American listeners would have little trouble distinguishing an English music hall song from a Lancashire coalmining ballad, the distinctions between folk, popular, and art music are increasingly difficult as one moves away from the Anglo-Irish tradition and eastward across Europe and into Asia. For this reason, producers of such material that have the non-ethnic audience in mind would be most helpful if they would include in their annotations information to help the listener place the examples in the broad continuum of musical styles that to some degree are valid distinctions in all western music. (Whether "folk" and "popular" and "art" are appropriate adjectives in American Indian or polynesian music is another problem.)

As educational packages, NW 283 and the two Folklyric albums of Ukrainian-American music are the most satisfying; the scope is not so broad as NW 264, and the compiler, Dick Spottswood, was able to gather enough information about the performers and the commercial traditions to select discs that were not only aesthetically satisfying to him and his prospective urban revivalist audience, but also were historically important in their original context. Thus, if Ukrainian fiddler Pawlo Humeniuk is amply represented on Folklyric 9014 and New World NW 283, it is because he was one of the most popular musicians in the genre at the time. His tunes, retitled, were often issued for the Polish audience as well, and occasionally for other language groups. His two-part "Ukrainian Wedding" on Folklyric 9014 was one of the most successful foreign-language disc of the 1920s, having sold close to 140,000 copies. His "Christening Pts 1/2" was a follow-up issued in hopes of similar success.

Annotations on the New York records are fairly complete (except for absence of transcriptions, transliterations, or translations, as noted above); the Folklyric pair dwell more on the cultural aspects of Ukrainian-American music than on the music or musicians *per se*. The Finnish RCA release includes some discographic data and general background information, the latter in both Finnish and English. The Chicago Polkas album, as might be expected from a disc aimed at the subculture audience itself, has very brief notes and no discographic data. Most of the tracks are technically in good condition, with no more surface noise than one should expect from reissues made from pressings not always in mint condition (the 1916 Italian bagpipe/reed pipe duet on NW 264 is really the only noise cut on the whole batch of discs. Musically, every one of the albums has some exciting and rewarding moments.



Sol Hoopii, Vol. 1: *MASTER OF THE HAWAIIAN GUITAR* (Rounder 1024). Reissue of 16 selections originally recorded 1926-30 by Hoopii on steel guitar. Titles: *Twelfth St. Rag*, *I Ain't Got Nobody*, *Hula Blues*, *Chimes*, *Sweet Lei Lehua*, *Most of All I Want Your Love*, *Feelin' No Pain*, *Kilohana*, *Stack O'Lee Blues*, *St. Louis Blues*, *Patches*, *Alekoki*, *Farewell Blues*, *Singing the Blues*, *Hilo*, *Tin Roof Blues*. Back jacket notes; produced by Robert F. Gear, 1977.

Kalama's Quartette: *EARLY HAWAIIAN CLASSICS* (Folklyric 9022). Reissue of 14 recordings originally made 1927-30. Titles: *Medley of Hulas*, *Inikiniki Malie*, *Mama E*, *No Moku Eha*, *Ua Like No a Like*, *Wai O Minehaha*, *Hano Hano Hanalei*, *On the Beach of Waikiki*, *Hoomau a Hoomau*, *Kei Ana Ika Mokiha*, *Kaleponi*, *Heeia (Ancient Hula)*, *Hoo-HiHi Oe Ke Ike Mai*, *Aloha Oe*. Back jacket notes by Bob Brozman, 1978.

It is, in retrospect, somewhat astonishing how popular Hawaiian music became on the American mainland in the early 1900s. What started out as a relatively pure Hawaiian musical style, with lyrics sung in Hawaiian, rapidly blended in with the mainstream of American pop music, the islanders contributing the steel guitar and ukulele and themes of island paradise, the mainlanders contributing the melodies and styles of contemporary jazz, urban blues, and middle-of-the-road pop music. Many early country musicians, e.g., Cliff Carlisle and Grady Moore, affirmed their interest in Hawaiian music,

and would as soon perform a concert of that as they would of hillbilly music. The blurred demarcation between "Hawaiian" music and Hawaiian-influenced pop music has created a practical problem in defining the limits of inclusion in the Ethnic Music Discography Project that JEMF is carrying out under the direction of Richard K. Spottswood.

Honolulu born Sol Hoopii came to the mainland in 1919 at the age of 17 where, within a few years, he was performing Hawaiian music professionally. From the early 1920s until 1938, when he became an evangelist, he was one of the leading performers of Hawaiian secular music in night clubs and on records, and many steel guitarists--Roy Smeck, Jerry Byrd, Leon McAulliffe, and Jimmy Helms--were heavily influenced by his pioneering style. As observed in the liner notes, "Hoopii's music is the direct link between the older primitive Hawaiian guitar music of the World War I era and modern day steel guitar playing." As the titles on this disc indicate, Hoopii played not only Hawaiian tunes, but standard jazz and pop songs of the era. Most of the tracks are steel guitar solos with straight guitar back-up; a few have vocals (artists unidentified) as well.

The Kalama "quartette" (the personnel varied from three to five on different recordings) consisted of Mike Hanapi, tenor and steel guitar; William Kalama, tenor and ukulele; Bob Nawahine, bass, voice, and harp-guitar; Dave Kaleipua Munson, baritone and guitar; and Bob Matsu, steel guitar. Between 1927 and 1932 they were one of the most popular of the Hawaiian groups on the mainland, distinguished by their rich four-part singing and use of two acoustic steel guitars. Unlike the Hoopii material, which demonstrates the instrumental impact of Hawaiian steel guitar music on mainland jazz, pop, and country instrumentation, this album focuses on pure Hawaiian music as it was presented to mainland audiences in the late 1920s. The lyrics on all but one of the songs are in Hawaiian. Commercial music in Hawaii today has moved as far from the styles of the '20s heard here as modern Nashville music has moved from the styles of Charlie Poole and Gid Tanner. What is not explored in notes to either of the albums reviewed here is the question of where in the continuum of Hawaiian music of the late 1920s did Sol Hoopii and the Kalama's Quartette fit? Were they typical of traditional island music, or, like the Charlie Pooles and Gid Tanners, did they represent a then-modern blend of traditional Hawaiian folk music and popular mainland music of the 1920s? Could these same musicians perform with as much success in Honolulu in the 1920s? In other words, was the phonographic outpouring that is sampled on these two reissue discs the first wave of amalgamation of Hawaiian and mainland music, or was it representing an already well-established blend?



TEXAS-MEXICAN BORDER MUSIC, VOL. 6. CACIONEROS DE AYER--PART 1: SONGSTERS FROM THE PAST 1920s/1930s (Folklyric 9011). Reissue of 14 selections in Spanish, recorded between 1926 and 1936 in Texas and Los Angeles. Selections: Pedro Rocha & Lupe Martinez: *Indita Mia*; Guadalupe Guzman & Hernandez: *Traigo Un Sentimiento, Al Parame en esa Esquina*; Trio Luna: *San Juan de Olua*; Cacioneros de Los Santos: *Una Noche de Luna*; Gomez & Fierro: *La Madera*; Los Madrugadores: *Un Marinero en el Golfo, Que Importa al Mundo*; Gonzales & Rosales: *El Fronterizo, El Barco Costeno*; Solis & Obregon: *De Mi No Te Burles*; Alfonse & Martin Chavarria: *Hijo de la Paseada*; Pedro Salas & Mendoza; *Bonita Plan de la Villa*. Edited by Chris Strachwitz and Guillermo Hernandez.

TEXAS-MEXICAN BORDER MUSIC, VOL. 7. CACIONEROS DE AYER--PART 2: SONGSTERS FROM THE PAST 1920s/1930s (Folklyric 9012). Reissue of 14 selections in Spanish originally recorded 1926-36 in Texas and Los Angeles. Selections: Pedro Rocha & Lupe Martinez: *Paloma de San Juan del Rio*; Hernandez & Sifuentes: *Un Despertar, Ay! Que Muchachas! Pts 1/2*; Alejandro Luna & Reginaldo Delgado: *El Quelite, Carita de Virgen*; Hermanos Banuelos: *Mi Concha*; Cortez & Gutierrez: *Curato Palomitas Blancas*; Alfonse & Martin Chavarria: *Los Barandales del Puente, Despierta Mamasita*; Los Madrugadores: *Yo No de Mi Tierra, Mananitas Tapatias*; Guadalupe Guzman & Hernandez: *El Capiro*; Manuel Valdez & Antonio Flores: *El Vencido*.

TEXAS-MEXICAN BORDER MUSIC, VOL. 8. CACIONEROS DE AYER--PART 3: SONGSTERS FROM THE PAST 1920s/1930s (Folklyric 9013). Reissue of 14 selections recorded 1926-36 in Texas and Los Angeles. Selections: Pedro Rocha & Lupe Martinez: *La Modesta Pts. 1/2, Una Noche Serena y Oscura*; Antonio Flores & Manuel Valdez: *Muchachas del Vacilon*; Guadalupe Guzman & Hernandez: *El Bugue de Mas Potencia*; Los Madrugadores: *El Muchacho Alegra*; Alfonse & Martin Chavarria: *El Favor Que Yo Te Pido*; Juan Gaytan & Timoteo Cantu: *Lagrimas Lloro*; Daniel Ramirez & Santiago Equihua: *Le Pido al Cielo*; Manuel Valdez & Gonzalez: *El Capricho, Pobre y Pobre de Mi*; Ramon Jazo: *Dime Cuanto Has de Querer*; Lyria Mendoza & Family: *Yo No Espero*; Alejandro Luna & Francisco Montalvo: *Yo En El Mundo Vivo*.

TEXAS-MEXICAN BORDER MUSIC, VOL. 9. CACIONEROS DE AYER--PART 4: SONGSTERS FROM THE PAST, 1920s/1930s (Folklyric 9016). Reissue of 14 selections recorded 1926-36 in Texas and Los Angeles. Juan Gaytan & Timoteo Cantu: *Senorita Cantinera*; Daniel Ramirez & Santiago Equihua: *Vive Faliz*; Alfonse & Martin Chavarria: *Garcia y Zamarripa*; Morena de Ojos Negros; *Esos Enamorados Pts 1/2, Ojitos Negros*; Pedro Rocha & Lupe Martinez: *Yo Fui el Primero, A Sierra Mojada, Paloma Mensajera, Tenia una Negra*; Los Madrugadores: *Prisionero de Amor*; Melquiades Rodriguez & Francisco Montalvo: *Lola Lola*.



TEXAS-MEXICAN BORDER MUSIC, VOL. 10. NARCISO MARTINEZ, "EL HURACAN DEL VALLE" (Folklyric 9017). Reissue of 17 instrumental duets by Martinez (accordion) and Santiago Almeida (bajo sexto) originally made in San Antonio in 1936-37. Titles: *La Chicarronera, El Trcnconal, Viva Mojarra, Luzita, La Enagua Almidonada, Robstown, Poquito de Todo, Piedras Negras, El Amor de Panchita, El Colorado, Muchacha Bonita, Delfo, California, Recuerdo, Labios de Coral, Lola, Ojos Negros*. Produced, and back jacket liner notes, by Chris Strachwitz.

TEXAS-MEXICAN BORDER MUSIC, VOL. 11. EL CIEGO MELQUIADES, "THE BLIND FIDDLER" (Folklyric 9018). Reissue of 14 instrumental recordings (two with vocals) originally made in 1935-38 and ca. 1950. Titles: *Aqui Esta Tu Amor, A Mi Amor, Muchacha Modernas, Quisiera Llorar, Viva Laredo, Impossible, Cholulu, Concha, Isabel, Jalisco Nunca, Los Aeroplanos, Andrea, Te Espero Afuera, La Viudita, Manuelita*. Edited, with brief back jacket liner notes, by Chris Strachwitz.

TEXAS-MEXICAN BORDER MUSIC, VOL. 12. NORTENO ACORDEON, PART 2--SAN ANTONIO, THE 1940s and 50s (Folklyric 9019). Reissue of 16 recordings originally made between 1947 and 1957 in San Antonio and South Texas. Selections: Santiago Jimenez: *Viva Seguin, Chabelita, La Cubanita, Cada Vez Que Cae la Tarde, La Piedrera*; Los Caminantes: *Negra Traicion, La Complicada, Siempre Hace Frio*; Conjunto Longoria: *Amor Me Falta, Pobre Mujer*; El Gallito: *De San Antonio a Michigan*; Valerio Longoria y su conjunto: *Si Tu Te Vas*; Trio San Antonio: *Monterrey, No Hay Remedio, Un Recuerdo Quedo, Mi Chula*. Edited, and back jacket liner notes, by Chris Strachwitz.

TEXAS-MEXICAN BORDER MUSIC, VOL. 13. NORTENO ACORDEON, PART 3--SOUTH TEXAS AND MONTERREY, THE 1940s and 50s (Folklyric 9020). Reissue of 16 selections originally recorded 1948-58 in Monterrey, N.L., and South Texas. Selections: Pedro Ayala y su Conjunto del Rio: *Quiero Verte*; Los Hermanos Cardenas: *El Delfo, Oro Blanco*; Narciso Martinez: *Saludamos a Texas*; Los Fronterizos: *Es Mi Orgullo*; Antonio Tanguma y sus Regiomontanos: *El Jacal*; Los Alegres de Teran: *Caballo Bayo*; Los Populares de China: *Las Gallinitas*; Los Gorriones de Topo Chico: *Arma Blanca*; Conjunto Hermanos Banda: *Toda Mi Alma*; Los Donnenos: *Benediccion de Dois*; Tony de la Rosa: *Atotonilco*; Agapito Zuniga: *Porque Me Abandonas*; Juan Lopez: *La Primavera*; Conjunto Bernal: *Sentimiento y Rencor*; Ruben Vela y su Conjunto: *El Aolorido*. Edited, with back jacket liner notes, by Chris Strachwitz.

TEXAS-MEXICAN BORDER MUSIC, VOL. 14. THE CHICANO EXPERIENCE. (Folklyric 9021). 15 selections originally recorded between 1930 and 1973 in San Antonio and San Benito, Texas, and Los Angeles. Selections: Macario Ramirez & Ernesto Sanchez: *El Registro de 1918*; Roca & Amador: *Radios y Chicanos Pts 1/2, El Bootlegger Pts 1/2*; Los Madrugadores: *Consejos al Maje Pts 1/2, Se Acabo el W.P.A.*; Netty & Jesus Rodriguez: *Cabrestea o se Ahorca*; Daniel Garzes & Frank Cantu: *Corrido de Europa*; Gaytan & Cantu: *La Discriminacion*; Lalo Guerrero: *El Pachuco y el Tarzan, Marijuana Boogie*; Trio San Antonio: *Los Pescadores*; Los Hermanos Barron y conjunto: *El Mojado*. Edited, with brief back jacket liner notes, by Guillermo Hernandez.

TEXAS-MEXICAN BORDER MUSIC, VOL. 15. LYDIA MENDOZA, PART 1: FIRST RECORDINGS, 1928-1938 (Folklyric 9023). 14 selections by Lydia Mendoza and her family originally recorded 1928-36 in San Antonio. Titles: *Mal Hombre, Al Pie de Tu Reja, Los Besos de Mi Negra, Mundo Enganoso, Sigue Adelante, El Lirio, La Costenita, Las Cuatro Milpas, Monterrey, La China, Ojitos de Mi Chata, A Orillas de Una Fuente, El Hijo Prodigio, El Coco*. Back jacket notes by Lydia Mendoza.

TEXAS-MEXICAN BORDER MUSIC, VOL. 16. LYDIA MENDOZA, PART 2: EARLY RECORDINGS FROM THE 1930s (Folklyric 9024). 14 selections by the Mendoza Family originally recorded 1935-38 in San Antonio. Titles: *Pajarito Herido, Palida Luna, Sola, Tu Partida, Nunca, La Boda Negra, Tu Diras, Tengo a Mi Lupe, Cuatro Vicios, Noche Tenebrosa y Fria, Una Noche Serena y Oscura, Tu Ya No Soplas, En Tampica Esta Lloviendo, Margarita Margarita*. Back jacket notes same as on preceding volume (9023).

In JEMFQ #43 (Autumn 1976) the first five volumes in this extensive survey of music from the Texas-Mexican border were reviewed and commended for making available to the general listener a sampling of one of the many vigorous non-English language musical traditions that has flourished (and still does) in the southwestern states. Those five volumes included a general introduction to the series and to the music (vol. 1), two excellently annotated albums of *corridos* (2 and 3), an album of accordion music (4) and one of string bands (5). The series now continues with four volumes of songs (vols. 6-9), two volumes each of which focuses on a single important musician of the 1920s and 30s (10 and 11), two more volumes of accordion music (12 and 13), a fascinating collection of topical songs documenting the "chicano experience" (14), and finally two volumes devoted to one of the finest exponents of this musical tradition, the great Lydia Mendoza and her family (15 and 16).

In spite of the large number of selections presented on this series performed by a variety of artists, there are some musical traits that recur with high frequency. The songs (*cancioneros*--lyric songs, and *corridos*--ballads) are generally sung by two voices in a harmony consisting of parallel thirds, with accompaniment by guitar or accordion. Half to two-thirds of the tunes are in 3/4 time. Textually the songs are more varied, with lyrics ranging from rather simple to quite elaborate and flowery. The songwriters in general show a great fondness for imagery and metaphor involving natural phenomena--sun and moon, flowers and fruits, birds and animals. This proclivity is so strong that

the Mexican/American poets can completely transform a song that in theme is otherwise like an Anglo-American song. For example, in "En Tampico Esta Lloviendo" ("It is Raining in Tampico") (Folklyric 9024) what starts like an Anglo-American ballad of parental opposition to two young lovers concludes with this striking stanza:

*Saltitos de la alameda  
Prendidos con la humedad;  
No pago por que me quieran  
Ni ruego por mi amistad.*

The little waterfalls in the park  
Glisten with moisture;  
I don't pay anyone to like me,  
And I don't beg for friendship.

In many cases, the jump in image from one stanza to the next is so abrupt as to indicate--if not elipsis because of forgotten stanzas--a poet of remarkable sophistication, judging by English poetry standards. Consider, for example, the three opening stanzas of the Mendoza Family's "Noche Tenebrosa y Fria" ("A Night Shadowy and Chilly") (Folklyric 9024):

*En una noche tenebrosa y fria  
Cuando las horas yo vagando me pasaba,  
Las once y media de un reloj tal vez serian,  
Los Aletazos de un cenxontle que vagaba.*

*A una mujer mi corzon le habia ofrecido  
Y jure amarle mientras ella fuera firme;  
Ahi sin saber que ella en su pecho habia  
escondido  
El aguijon de una serpeinta para merime.*

*Anda mujer con Dios que te bendiga,  
Ya no quisiste vivir de mis pobrezaas;  
Tal vez otro hombre te prometeria riquezaas,  
Yo no te ofrezco mas que un pobre corazon.*

On one dark and chilly night,  
When I passed the hours wandering silently,  
At about eleven thirty it must have been,  
When I heard the flapping of a passing  
blackbird.

I had given my love to a woman,  
I had sworn I would love her as long as she  
was true;  
Little did I know she kept hidden in her  
breast  
The poison of a serpent to wound me.

Go, woman, and may God bless you,  
You didn't want to live with my poverty;  
Maybe someone else has promised you riches--  
All I can offer you is my poor heart.

Birds figure prominently in other songs as well: in Lydia Mendoza's beautiful (musically as well as textually) "Pajarito Herido" ("The Wounded Bird") (Folklyric 9024) and also Rocha and Martinez' "Paloma Mensajera" ("Messenger Dove") (Folklyric 9016), the latter telling of a dove who dies from the sadness of the message she bears.

Though familiar themes of love, betrayal, and separation figure largely in these songs, there are some striking motifs and variations. "Delgadina" (Folklyric 9016) tells of a young girl who dies in prison rather than submit to her father's lustful advances. "La Boda Negra" ("The Black Wedding") (Folklyric 9024) recounts a tale of a bereft lover who exhumes his beloved's skeleton and spirits it away to his dim room, where, beneath a flickering candle he clothes the bones in a wreath of flowers, smothers the skinless jaws with kisses, and takes the skeleton bed with him, never to reawaken.

There are lighter moments to the verses, too. The two-part "Esos Enamorados" ("Those Lovers") (Folklyric 9016) complains about the young wives of today who spend all their time "hugging and messing around with bums" and tell their husbands, "I've been so sick today that I haven't started dinner." The similar two-part "Ay, Que Muchachas" ("Oh, Those Women!") likewise comments on the faithless wives who rendezvous with their lovers the minute their husbands are out of sight. It concludes with the ironic message to the (tavern) audience:

Keep with pleasure these funny verses that I have  
finished singing;  
Don't forget the good advice that I have given you.  
What I tell you, you should believe;  
That while you are here with the gang, another man  
is with your wife.

The volume subtitled "The Chicano Experience" (Folklyric 9021) is of particular historical interest, documenting in music the reactions of Chicanos to such social phenomena as the two World Wars, Prohibition ("The Bootlegger"), the Great Depression ("The WPA Has Ended"), discrimination, wetback immigration, marijuana, and radio. "El Pachuco y El Tarzan" compares linguistic similarities and differences in the slang of the California "pachuco" and the Mexico City "tarzan"--a song recorded in Los Angeles in ca. 1951.

The three albums of accordion music (Folklyric 9017, 9019, and 9020) are primarily instrumental dance tunes--polkas, waltzes, boleros, mazurkas, huapangos, and schottisches. Many of the selections on the latter two albums have vocals as well, generally sung in the two-part harmony in parallel thirds so popular in Mexican music. The accordion used in the border region is of the button variety, which apparently came into popularity around the turn of the century, brought into Texas by German-American



settlers. Many of the tunes have a flavor suggestive of Central European influences, if not origins. According to the liner notes on 9017, many of the musicians themselves prefer the piano keyboard accordions, but their audiences strongly favor the button instruments. The accordion is often accompanied by a guitar or bajo sexto (12-string guitar).

The accordion has, since the 1940s, largely replaced the once-popular fiddle, a popular exponent of which was Melquiades Rodriguez, featured on 9018. El Ciego Melquiades (The blind Melquiades) played in a rather rough rural style without much technical sophistication, but it evidently was a style his audiences wanted to hear, and he was very popular in the San Antonio area in the 1930s and '40s. Two of the selections on this album have vocals by Melquiades, one of which ("La Viudita"-- "The Little Widow") is an intriguing story, if inscrutable.

The final two volumes (Folklyric 9022 and 9023) are devoted to Lydia Mendoza and her family; Lydia must rank as one of the greatest woman singer/guitarist to record--of the same stature as Memphis Minnie or Maybelle Carter. The first side of each of these two albums features Lydia alone, and many of the selections are outstanding; the second side of the albums presents the entire family performing together, and here Lydia's talents do not emerge so clearly.

Although the general background notes on the selections themselves (and, too, the performers, on the anthological albums) are very brief, almost all the songs with words are transcribed and translated, which makes the albums considerably more interesting to the non-Spanish speaking listener. However, there are many errors in transcription, as well as some instances where the translation could have been improved considerably. For more extensive information on the music and performers, one should consult the first three albums in the series, all of which have insert brochures.

--Norm Cohen

★★★★★★

*LET'S GET LOOSE: FOLK AND POPULAR BLUES STYLES FROM THE BEGINNINGS TO THE EARLY 1940s* (New World Records NW 290). Reissue of sixteen selections originally recorded between 1916 and 1942 for various commercial labels. Selections: Yank Rachell & band: *Peach Tree Blues*; Pillie Bolling: *Brownskin Woman*; Johnson Boys: *Violin Blues*; Monarch Jazz Quartet: *What's the Matter Now?*; Buck Mtn. Band: *Yo-deling Blues*; Hattie Hudson: *Doggone My Good Luck Soul*; Clara Smith: *Let's Get Loose*; George O'Connor: *Nigger Blues*; Tyus and Tyus: *Dad's Old Mule*; Rufus and Ben Quillian: *Keep It Clean*; Leroy Carr & "Scrapper" Blackwell: *Blue Night Blues*; Walter Roland: *House Lady Blues*; Harlem Hamfats: *I'm Cuttin' Out*; Tommy McClennan: *Deep Blue Sea Blues*; "Sonny Boy" Williamson and band: *Love Me Baby*; Five Breezes: *My Buddy Blues*. Edited, with sewn-in liner notes, by David Evans (1978).

The wide scope of this anthology is indicated by its subtitle, "Folk and Popular Blues Styles from the Beginnings to the Early 1940s." The heading is sufficiently broad to include blues ranging from down-home styles to minstrel and novelty renditions of composed blues. The physical constraints of a single LP, though, limit the number of styles which can be included. Therefore, selections must be chosen which adequately represent styles determined to have been most significant in blues development.

This New World Records compilation, for which David Evans wrote the notes and was program consultant, features an appropriately varied spectrum of music and thorough documentation. Recordings have been chosen which represent blues styles that were influential and widely popular at various times. There are also unique examples showing the manner in which blues blended with or was incorporated into other musical forms.

The LP is organized into two parts, each comprising one side of the record. The criterion used as a dividing line recognizes the profound impact that the advent of commercial recordings had on blues development. Side one includes styles considered to have already been in existence when the first commercial blues records were made. The reverse side consists of styles whose development post-dated the earliest blues issues. Of course, a number of the later styles (side 2) had direct antecedents in the earlier (pre-recording) period. Likewise, the pieces on side 1 were themselves commercial recordings and so were subject to (and probably reflected) later influences. In general, though, the stylistic analysis and historical documentation which accompanies each selection serves to justify a recording's inclusion on one side or the other.

The extensive notes also include a two-page essay on the background and development of blues, presenting major historical, social, and musical considerations in a clear, concise fashion. The notes to the individual songs give brief background information on the performers, but more importantly, they outline the particular stylistic features of each piece. Musical and non-musical (e.g. social) factors contributing to each stylistic development are presented along with mention of styles which subsequently developed from these. As a result, a sense of historical continuity in blues evolution is created.

For example, the album opens with "Peach Tree Blues" by Yank Rachell, a piece which, though recorded in 1941, displays elements of the earlier field holler tradition. Evans discusses this in the notes to the song and also points out numerous similarities between this song, the holler tradition, and musical practices in the savanna region of West Africa.

Other blues genres which are represented are string band blues (from both white and black southern traditions), hokum blues, male-female stage duets, "classic" female blues singers, barrel-house piano, and even a recording by a white singer specializing in dialect material. There are also forerunners of both Chicago style and rhythm and blues combos. Unfortunately, one of the most interesting pieces has the least available background information. This is "What's the Matter Now?" by the a capella Monarch Jazz Quartet of Norfolk. This fascinating performance is accurately described by Evans as sounding "like a vocal version of a small jazz band of the twenties."

My criticisms of the package are few. In particular, while I concur with the decision not to stress the controversial question of regional styles, I do feel that the absence of a single bottle-neck or slide guitar piece is a significant omission.

This album has been assembled in a careful and artistic manner, which is reflected in the choice of the cover woodcut and in the quality re-mastering. The selections, in addition to being fine examples of their respective genres, are not commonly found on LP reissues. As a result, this anthology serves as both a useful introduction to blues and a valuable addition to an enthusiast's collection. It is strongly recommended.

--Alan Podber  
Brooklyn, NY



#### B I B L I O G R A P H I C   N O T E S

"'Rose Connoley': An Irish Ballad," by D. K. Wilgus, in *Journal of American Folklore*, 92 (April-June 1979), 172-195. Ballad scholars have long puzzled over the origin of the American ballad, "Rose Connoley," or "Down in the Willow Garden," and speculated on possible Irish ancestry. In this paper, Wilgus summarizes all the known information on the ballad, both in the United States and in Ireland, and concludes that "...the ballad of 'Rose Connoley' is not a native American ballad, but originated in Ireland in the early nineteenth century, and that its early forms owed some debt to 'The Wexford Girl' and to 'The Rambling Boys of Pleasure' or an analogue. Because we have but a single traditional text [from Ireland], and that one quite late [collected 1929], we can hardly even speculate on any 'original' or early Irish form...The ballad was introduced into the United States in the late nineteenth century or perhaps earlier...the circulation of 'Rose Connoley,' prior to recent media influence, has been basically southern Appalachian... It is as if an Irish local song never popularized on broadsides was spread by a single Irish peddler on his travels through Appalachia." The significant relationship to William Butler Yeats's lyric, "Down in the Salley Gardens," is discussed.

*Rockabilly Queens*, by Bob Garbutt (Toronto: Robert Garbutt Productions, 1979); 80 pp., paper-covers, \$5.95 + 60¢ (surface mail to U.S.). Following an introductory essay on female rockabilly singers that discusses Lillian Briggs, Bunny Paul, Rose Maddox, Lorrie Collins, Patty Timmons, Lucille Starr, JoAnn Campbell, and Jackie de Shannon, the author turns to the three principal subjects of this booklet, Wanda Jackson, Janis Martin, and Brenda Lee. The biographies, which are illustrated with many photos and reproductions of record labels and jackets, are followed by complete discographies of U.S. releases for the three main artists. A brief bibliography is also included.

*The New Harp of Columbia*, by M. L. Swan. A Facsimile Edition with an Introduction by Dorothy D. Horn, Ron Petersen, and Candra Phillips (Knoxville: University of Tennessee Press, 1978); 226 pp., hard covers, \$12.50. The New Harp of Columbia, originally published in 1857, was one of the first hymn book/singing manuals to use the seven-note system of shaped notes. The title page to this facsimile edition bears the printing date of 1919, so it obviously was in active use for many decades. For this new reprint, Dorothy Horn has written an introductory essay on how The New Harp of Columbia fitted into the singing-school tradition that began in New England in the 1730s and gradually spread westward, with a summary of various sources upon which the compilers of The New Harp drew in selecting their materials. A second introductory essay by Petersen and Phillips discusses shape-note singing in East Tennessee from its beginnings to 1976.



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4. "Hillbilly Music: Source and Symbol," by Archie Green. From *Journal of American Folklore*, 78 (1965).
6. "An Introduction to Bluegrass," by L. Mayne Smith. From *Journal of American Folklore*, 78 (1965).
9. "Hillbilly Records and Tune Transcriptions," by Judith McCulloh. From *Western Folklore*, 26 (1967).
10. "Some Child Ballads on Hillbilly Records," by Judith McCulloh. From *Folklore and Society: Essays in Honor of Benj. A. Botkin* (Hatboro, Pa.: Folklore Associates, 1966).
11. "From Sound to Style. The Emergence of Bluegrass," by Neil V. Rosenberg. From *Journal of American Ethnomusicology*, 12 (1968).
12. "The Technique of Variation in an American Fiddle Tune," by Linda C. Burman (Hall). From *Ethnomusicology*, 12 (1968).
13. "Great Grandma," by John I. White. From *Western Folklore*, 27 (1968), and "A Dallad in Search of its Author," by John I. White. From *Western American Literature*, 2 (1967).
14. "Negro Music: Urban Renewal," by John F. Szwed. From *Our Living Traditions: An Introduction to American Folklore* (New York: Basic Books, 1968).
15. "Railroad Folksongs on Record- A Survey," by Norm Cohen. From *New York Folklore Quarterly*, 26 (1970).
16. "Country-Western Music and the Urban Hillbilly," by D. K. Wilgus. From *Journal of American Folklore*, 83 (1970).
26. "Hear Those Beautiful Sacred Tunes," by Archie Green. From *1970 Yearbook of the International Folk Music Council*.
27. "Some Problems with Musical Public-Domain Materials under United States Copyright Law as Illustrated Mainly by the Recent Folk-Song Revival," by O. Wayne Coon. From *Copyright Law Symposium (Number Nineteen)* (New York: Columbia University Press, 1971).
28. "The Repertory and Style of a Country Singer: Johnny Cash," by Frederick E. Danker. From *Journal of American Folklore*, 85 (1972).
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32. "Southern American Folk Fiddle Styles," by Linda Burman-Hall. From *Ethnomusicology*, 19 (1975).
33. "The Folk Banjo: A Documentary History," by Dena J. Epstein. From *Ethnomusicology*, 19 (1975).
34. "Single-Industry Firm to Conglomerate Synergistics: Alternative Strategies for Selling Insurance and Country Music," a study of the impact of National Life and Accident Insurance Co. on the Grand Ole Opry, by Richard A. Peterson. From *Growing Metropolis: Aspects of Development in Nashville* (Vanderbilt University Press, 1975).

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# JEMF QUARTERLY

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Members of the Friends of the JEMF receive the *JEMF Quarterly* as part of their \$10.00 (or more) annual membership dues. Individual subscriptions are \$10.00 per year for the current year; Library subscription rates are \$11.00. All foreign subscribers should add an extra \$1.00 postage for surface delivery; air mail to Europe and South America is an extra \$6.50; to Asia, Africa, and Australia, \$8.50 annually. Most back issues of Volumes 6-13 (Numbers 17 through 48) are available at \$2.50 per copy; write for current list. (Xerographic and microform copies of all issues of *JEMFQ* are available from University Microfilms, Ann Arbor, Michigan.)

The *JEMF Quarterly* is edited by Norm Cohen. Manuscripts that fall within the area of the JEMF's activities and goals (described on inside front cover) are invited, but should be accompanied by that linguistic barbarism but editorial necessity, the self-addressed stamped return envelope. Address all manuscripts, books and records for review, and other communications to: Editor, *JEMFQ*, John Edwards Memorial Foundation, at the Folklore & Mythology Center, University of California, Los Angeles, CA 90024.



# JEMF QUARTERLY

JOHN EDWARDS MEMORIAL FOUNDATION



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## THE JEMF

The John Edwards Memorial Foundation is an archive and research center located in the Folklore and Mythology Center of the University of California at Los Angeles. It is chartered as an educational non-profit corporation, supported by gifts and contributions.

The purpose of the JEMF is to further the serious study and public recognition of those forms of American folk music disseminated by commercial media such as print, sound recordings, films, radio and television. These forms include the music referred to as *cowboy, western, country & western, old time, hillbilly, bluegrass, mountain, country, cajun, sacred, gospel, race, blues, rhythm and blues, soul, and folk rock*.

The foundation works toward this goal by:

gathering and cataloguing phonograph records, sheet music, song books, photographs, biographical and discographical information, and scholarly works, as well as related artifacts;

compiling, publishing and distributing bibliographical, discographical, and historical data;

reprinting, with permission, pertinent articles originally appearing in books and journals;

and reissuing historically significant out-of-print sound recordings.

The *Friends of the JEMF* was organized as a voluntary non-profit association to enable individuals to support the Foundation's work. Gifts and contributions to the JEMF qualify as tax deductions.

\* \* \* \* \*

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## ANNOUNCEMENTS

### . . . A NEW BOOKLET . . .

We are pleased to announce the new JEMF Special Series No. 12, *The Columbia 33000-F Irish Series*. It consists of a Numerical Listing compiled by Pekka Gronow with an Artist and a Title Index. This booklet is a listing of the Irish records issued on the U. S. Columbia label in the 33000-F and 33500-F series (1925 - 1951). The price of the booklet is \$4.00 (\$3.20 to Members of Friends of JEMF. (California residents please add 6% sales tax.)

### . . . NEW JEMF ALBUM No. 106 . . .

The JEMF is likewise pleased to announce that the long-awaited *Atlanta Blues: 1933* album is now available. This LP consists of a collection of previously unissued recordings by Blind Willie McTell, Curley Weaver, and Buddy Moss.

Accompanying the album is a 31-page illustrated booklet, which includes biographical essays for each artist, song notes, and a bibliography by David Evans and Bruce Bastin.

*Atlanta Blues: 1933* sells for \$7.50 (to members of the Friends of JEMF, \$5.00). For overseas orders please add \$1.00 for postage and handling. California residents add 6% sales tax.

### . . . SONS OF THE PIONEERS LUCKY U RANCH ALBUM . . .

We would like to remind you that now available is a most interesting double record album of Sons of the Pioneers radio broadcasts. This project, created by the Friends of the John Edwards Memorial Foundation to financially assist the JEMF consists of portions of the Pioneers' 1950-1953 Lucky U Ranch radio broadcasts. The trio of Lloyd Perryman, Ken Curtis and Tommy Doss are very ably backed by the Farr Brothers, Hugh and Karl, along with accordionist Frankie Messina.

This album is a limited release and will not be a regular JEMF issue. It retails for \$9.95 (California residents please add 6% sales tax). Those interested should send their orders to the JEMF right away, as we anticipate the album will move very fast.

### . . . AND RECENT LPS STILL AVAILABLE . . .

We also remind readers of the two JEMF LPs released last year: *New England Traditional Fiddling, An Anthology of Recordings, 1926-1975* (JEMF 105); and *Texas Crapshooter: Hot Fiddle and Guitar Duets*, featuring the Farr Brothers (JEMF 107). Both albums come with elaborate illustrated brochures and have been widely acclaimed as superlative in their respective fields. The New England Fiddling album is drawn from commercial recordings of the 1920s and 1940s, Library of Congress field recordings, and recent material recorded expressly for this LP. Side I features "yankee" fiddling, while Side II presents French Canadian, Scots Canadian, and Irish styles. The Farr Brothers album is drawn from electrical transcriptions not previously available for sale in any form. Price: \$7.50 each (\$5.00 to members of the Friends of JEMF).

\* \* \* \* \*

Those interested in purchasing any of the above booklets and albums, please send their orders to: The John Edwards Memorial Foundation, at the Folklore & Mythology Center, UCLA, Los Angeles, CA 90024.



Photo by Woody Woodward. Courtesy of CMH Records, Inc.



Photo by Woody Woodward. Courtesy of CMH Records, Inc.



RECOLLECTIONS OF MERLE TRAVIS: 1944-1955. Part 2

[Recently Ken Griffis, in the course of gathering information for a forthcoming history of country music in Southern California, asked Merle Travis if he would sit down some time and re-cite his reminiscences of his experiences into a cassette recorder microphone. Instead, Merle came back with a twenty-five page autobiographical sketch that we felt sure our readers would want to share. We present the concluding section here, almost exactly as Merle pounded it on his typewriter.]

Bobbie Bennett was a wonderful gal. She was Spade Cooley's manager, as well as Carolina Cotton's and mine. She also got a starring role at Columbia for a handsome young singer named Ken Curtis. Years later he was to become famous as the be-whiskered ol' squinty-eyed deputy that rode his mule right along by Matthew Dillon in a series called "Gunsmoke." He was playing Festus.

I worked in one of Ken's pictures. I have no idea what the title of it was. But there was a scene where he was the master of ceremonies at some sort of shindig. We were on the set, which was a theater stage with curtains. He was to walk out and announce me, then I was to come on and perform, as best I could. Ken and I were always kidding, so when we were all set to do the scene, I said, "Ken, be sure and say MISTER Merle Travis." He grinned and said that he wouldn't think of saying anything else.

The director hollered action and Ken walked out.

"Now ladies and gentlemen," he spoke very loudly, "it gives me great pleasure to introduce MISTER Merle Travis."

"Cut!" shouted the director, "for heavens sake, Ken, don't say Mister, who ever he is! He's not that important!"

For days after that Ken would say to me in his Festus voice (which I always called his Fred voice), "You ain't very im-portant, air y' Fraid?"

"How would you like to do some pictures with Charles Starrett and Smiley Burnett?" Bobbie Bennett asked me one day. Of course I was all for it.

"Now I want you to get a little group together and go talk to Ray Nazarro. He's the director." She told me, "If he asks if you ride, say that you do. They don't like to use musicians in cowboy pictures that don't ride."

I followed her instructions. I asked Red Murrell, Slim Duncan and Alan Rhinehart to run over a few songs, then go down to talk with Mr. Nazarro. After we began to sound a little like Sons that the Pioneers don't speak of and The Riders of the Sunset Bus, we went to see the movie director.

We sang for him, and he looked a little sick but said that was good enough. Then he asked us the big one. "Do you ride?"

"Shore," I said in my Kentucky best.

"Real good," Red said in Ozark.

"Naturally," Slim said in Boston Irish.

"I can ride as well as any Texan or Okie that you'll have in your pictures, Mr. Nazarro," said Alan Rhinehart, from Iowa.

We were going along fine, sitting around dusty sets all day watching old timers whittle and talk about Ken Maynard and Tom Mix. Now and then we'd have to sit on a horse until Smiley and the Durango Kid ambled out of a building and crawled up in the saddle. Then Nazarro would yell, "Cut."

One day we were to go to Gopher Flats. That's what they called it in the forties. Today it's called Forest Lawn.

"I want the four musicians and Smiley Burnett and Charles Starrett to mount up, go to the top of that hill and when I yell 'action' over this loudspeaker I want all of you to come down that hill fast. When you get to the bottom, turn your horses to the right and ride past the camera shooting. Now I want some action!" stated Ray Nazarro. "What's more, I think I'll have Curt Barrett to join you and come down. Where's Curt Barrett?"

Curt Barrett was another country musician. He liked working in films and had been in one after the other when he could. We figured he could ride fine.

Ray had the assistant director yelling his lungs out for Curt Barrett, while us four musicians got together to talk.

"What do you think, boys?" I asked, with a tremble.

"Listen. If ol' fat Smiley Burnett and long legged Charlie Starrett can ride down that brushy hill, I can do it," Red Murrell stated flatly.

"I can ride as well as any Texan or Okie in this picture," repeated Alan Rhinehart.

"I was never on a horse in me life," said

Slim Duncan, our Irish boy from Boston.

"Well, don't tell Nazarro," I warned, "he'll throw us off the picture."

With this meeting under our belts, we went to see what our horses looked like. I somehow managed to get in the saddle of a quivering steed that seemed anxious to kill me. Red Murrell crawled labourously atop a bay mare. Alan Rhinehart vaulted into the saddle like a stunt rider, whirled his mount around a few times, paced him down the road a few yards, and sailed back to where Red had sat watching this Iowa show-off. Curt Barrett rode up, looking confident.

When we were wondering where Slim Duncan was, we saw him come riding up from the corral like he was raised on a horse.

"I'll be damned," Red remarked, "I wish you'd look at ol' Slim ride."

He rode up to us. A sun-tanned gent about Slim's size and wearing Slim's clothes.

"Do you fellers happen to be the musicians?" the man asked in an accent that had Oklahoma written all over it.

"That's right," I said.

"Well, I'm doublin' this scene for ol' Slim Duncan, the rider said to us.

As the director told us what to do, we started walking our mounts to the top of a steep brushy mountain.

The horses had worked in more pictures than we had. They anticipated what was coming, so they kept twisting and snorting and trembling. They were waiting for their cue to carry us to our doom.

Suddenly, up the hill came an amplified voice yelling excitedly, "Bring 'em on! Carry the mail!"

My horse jumped fifty feet before his feet hit the top of the brush. I was grabbing for the saddle horn, trying to hold the reins, feeling my six-shooter slipping out of the holster and hearing, among a lot of cuss words, one of the guys who had walked out with a lot of pillows stuffed in Smiley Burnett's shirt, and some tall wrangler with Charles Starrett's clothes on yelling, "hold that pony back..hold that pony, dammit!"

All I could think of was how we'd been double crossed. Smiley and Charlie and Slim was down there watching us make fools of ourselves.

There was no doubt now. My time on earth was over. I'd be killed before this wild animal reached the bottom of the brushy mountain. I grunted out a prayer or two as I grabbed for the saddle horn...dry tree limbs were slashing me to death. I was dying.

Miracles do happen. The horse leveled out in a long lope on grassy sod. I glanced up and before me was the camera and the crew. I remembered my director's orders. I pulled my prop

pistol and began firing blanks as I leaned toward the rushing steed's head. I was making it look good. Just like Gene Autry.

I went by the camera at about seventy miles an hour. I was "carrying the mail" and showing them who could ride and who couldn't.

A sound reached my ears through the howling wind that I was blasting through. It was the voice of Ray Nazarro.

"Hold 'em up! Bring 'em back...hold 'em up!"

I reined my horse around and trotted back to camera. Red Murrell was there, sweaty, dusty and white. Alan Rhinehart sat coolly in the saddle, looking completely unconcerned. Smiley, Charlie, and Slim's doubles were sort of shaking their heads. The director spoke.

"Who in the hell told you stupid musicians you could ride a horse! Your hat was bouncing all over your head," he yelled at Red. "And you, stupid, you passed the camera seven lengths ahead of the leads. You're not the star of this picture, they are!" he shouted at me as he pointed to the doubles.

By this time Nazarro was about to go wild. He was waving his fists and raving.

"Curt Barrett's horse took off in the other direction. He's probably in downtown Burbank by now! Where's Curt Barrett?"

I felt a little sorry for Mr. Nazarro. He was taking it badly. He kept shouting.

"What is that man's name?" he bellered, pointing toward Alan Rhinehart.

"Alan," I said.

"Well, you should take some lessons from him. He can ride a horse. Whoever told you that you could ride a horse lied!"

Alan leaned over and said to Ray Nazarro, "Mr. Nazarro, I can ride as well as any Texan or Okie you have on this picture."

It was like a sentence to be hung at day-break when Nazarro said, "All right, mount up, go up there and do it again!"

Red and I was scared silly, but we just had to laugh when one of the expert riders who was doubling Smiley looked around, missed Curt Barrett and said, "Say, where's ol' Born-To-The-Saddle?"

I went to Southern California with two recording sessions under my belt. Grandpa Jones and I slipped away from WLW radio station in Cincinnati, our place of employment, to Dayton, Ohio, and made some records for a friend named Syd Nathan. He ran a used record shop on a Cincinnati back street where Grandpa and I went and picked up used records to listen to and learn songs from. Syd asked us to record for him, so we drove up to Dayton and recorded.

On the trip Syd decided to call his record



company King Records. Grandpa and I told him to put the name "Shepard Brothers" on the records we made, so WLW wouldn't find out. Can you imagine anyone mistaking the voice of Grandpa Jones, even if he was called Horatio Elsworth, Jr.?

Once more I recorded for Syd under the name of Bob McCarthy. I sang a song called, "When Mussolini Laid His Pistol Down."

The Shepard Brothers and Bob McCarthy didn't amount to much. But Syd Nathan's King Records became a major label. Syd was kind enough to ask me to be the West Coast A&R man. (Today they call A&R men "producers"). But this was the forties.

Everybody that could strike a tune, I put them on King Records. Charlie and Margie, the fiddlin' Linvilles, Jimmie Widener and Leon Rusk did just fair. Syd was pleased, but I didn't feel like I earned my pay.

One day Jimmie Widener recorded, and we decided to do another session the following day. We were short one tune. Harold Hensley and I walked down stairs, and found ourselves behind a J. C. Penney store talking about the picture, "Gone With the Wind." We remarked how dramatic it was when Scarlet O'Hara dug her fingers in the earth and said something like, "I'll never be hungry again...tomorrow is another day..."

One of us said there was a song for Jimmie. Harold stood there and wrote a song on the wall of J. C. Penney's store. It was called, "There's a New Day Tomorrow." I still hear it now and then.

Once Leon Rusk came in with a song he'd started. He called it, "A Petal from a Wilted Rose." Just for fun I started making up juicy lyrics and trying to imitate the sincere style of Gene Autry. I sang about holding one part near my aching heart, then sang the title, "Just a Petal from a Faded Rose."

"You've got the wrong thing wrong with the rose," Leon laughed. "It's supposed to be wilted, not faded."

"Well, I'll make up another juicy verse," I said, "and wilt the rose instead of fade it."

"Put some more verses to it and I'll sing it," Leon said, half joking.

When I got through fooling with it, having the singer promising to live with the roses, but to keep the petal near his poor aching heart, Leon sang it. It sounded sort of nice when he did it. So he recorded it. So did Wesley Tuttle, so did Johnny Bond, so did Rex Allen. Red Foley sang it with tears in his eyes. Hank Snow, Eddy Arnold and, yes, Gene Autry sang it. A couple of weeks before this writing, I was watching Marty Robbins' show on TV. He sang a song Leon Rusk and I joked about in 1946. His voice fairly dripped as he sang "...Just a Petal from A Faded Rose."

My brother, John, a couple of years my senior, was a great fan of war correspondent Ernie Pyle. We used to write each other letters and discuss what all Ernie had said recently in his columns. It was a great blow to both of us when he was killed. In a letter to me he remarked that it wasn't right, somehow. "It's like working in the coal mines," he wrote. "You load sixteen tons and what do you get? Another day older and deeper in debt."

He had worked in the mines. So did my father and Taylor, my oldest brother. John explained that in the mines you worked a buddy system. You and a "Buddy" went in to load. The two of you were expected to load thirty-two tons of coal a day, hence, sixteen tons each. After you'd done that during the depression the work days would be so far apart, and the pay so slight that you'd end up going in debt to the coal company's store.

Chances are you've heard a certain peapicking East Tennessee singer sing a song I got from that bit of knowledge, thanks to John Melvin Travis.

In the summer of 1945 my old friends Lula Belle and Scotty came to Hollywood to make a movie. We had a nice visit. I got Scotty Wise-man to sing a lot of songs like only he can do them. One was "Old Mountain Dew." Scotty looks happy when he sings. His eyes have a mischievous little sparkle.

"I don't do 'Ol' Mountain Dew' much now," he told me. "Since President Roosevelt died last April I have to cut out the verse that said he told them just how he felt when he saw the dry law was through. I had him saying you'd better stick to that good ol' mountain dew. Now the song's a little too short."

"In time," I reasoned, "folks will get over the shock of his death. Then you can go back to singing 'Ol' Mountain Dew.'"

"In the meantime," Scotty said, "I'd like to be singing it. Do you suppose you could make up a couple of verses?"

"I can try," I said.

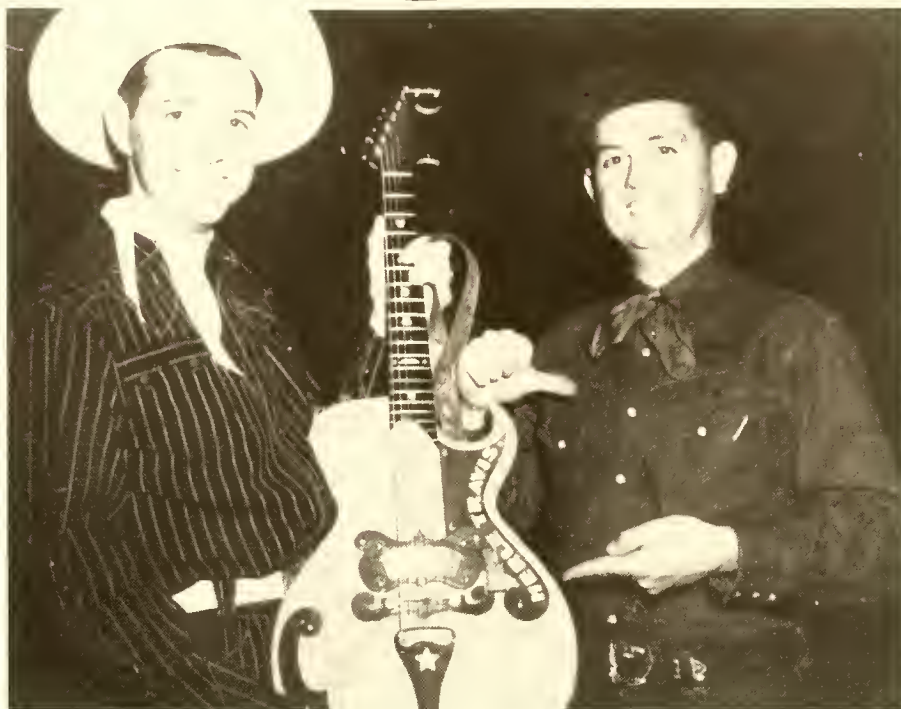
The next day I threw together a verse that I thought up that said my Uncle Nort was sawed off and explained that he only measured about five feet and two. But when he gets him a pint of that good ol' mountain dew he feels like a giant.

I made up another one about my Uncle Bill. The verse said he had a still where he'd run off his mountain dew and the buzzards would get drunk just by smelling it.

I showed them to Scotty. He chuckled, Lula Belle giggled and I was proud. He didn't put my name on the song, and I certainly didn't expect him to. I'm pleased when I hear the verses sung. "There's my brain-child" I'll think to myself.



Merle and Smiley Burnett clown on a movie set in Hollywood while Slim Duncan fiddles. Smiley told Merle on a cold day in Cincinnati, "I'd rather live in California and eat lettuce than live here and eat caviar. Next day Merle Travis was headed for California. (Photo and caption courtesy of Merle Travis)



A young Merle Travis shows his original solid body, keys-all-on-one-side guitar to a very young Hank Thompson. (Photo and caption courtesy of Merle Travis)



Of course Grandpa Jones put a verse about his Aunt June buying some perfume that smelled like good 'ol mountain dew.

My verses about Uncle Bill and Uncle Nort, plus Grandpa's Aunt June addition along with Scotty's Old holler tree and the thirsty preacher ridin' by make "Good Ol' Mountain Dew" an interesting tale of the mountain moonshiner.

In 1947 I wouldn't go twenty feet unless I was on my motorcycle. That's when I met a man who was the announcer at the motorcycle races out around Lincoln Park in Los Angeles County. His name was Paul A. Bigsby. We all called him, "P.A."

P.A. had built Joaquin Murphy a steel guitar that was a work of art. It had a beautiful sound. I kept wondering why steel guitars would sustain the sound so long, when a hollow body electric guitar like mine would fade out real quick. I came to the conclusion it was all because the steel guitar was solid.

Another pet peeve of mine was changing strings on a guitar. When I lay my guitar down in my lap to change strings, the ones that were on the bottom are on the wrong side. They're awkward to change. I wondered why not put all the pegs on one side.

One day over at KXLA in Pasadena P.A. Bigsby came over to watch the broadcast. That's when I cornered my friend, Bigsby.

"Can you build a guitar like I'll draw the picture of?" I asked him point-blank."

"I can build anything!" the un-modest Paul A. Bigsby bellered, smiling, as he always did.

I grabbed a piece of script paper and started drawing. I drew a guitar with a peg-head showing all the pegs on one side. In the depth, I showed it to be a little over a inch thick. I drew a fancy curve at the end of the neck, the position dots were made up of a spade, a heart, a diamond and a club. I wanted them inlaid in mother-of-pearl. I drew an arm-rest and a fiddle-like tail-piece, both for decoration.

"Here's what I want," I told Bigsby as I handed him the drawing.

"Don't worry, I'll make it and it'll be perfect!" the man said.

In a few weeks P.A. called.

"Travis, I've got that crazy looking guitar you wanted," he jarred through the receiver, "what's more it's perfect and it's beautiful. I've even built a case for the thing."

I headed out to Downey to see what he'd done. There it was. Exactly like I had in mind, except I really didn't expect him to build it out of birds-eye maple, with a walnut pick-guard with my name inlaid in it, plus a tailpiece made of polished walnut and the playing card position dots were, in every way, flawless. At the end

of the neck, inlaid in mother-of-pearl, he had got in his three cents worth. The name Bigsby, which was later to become a famous name among musicians, was inlaid in a scroll of mother-of-pearl.

The instrument sounded wonderful, for it's time. It drew lots of attention every Saturday night when I'd play for a dance with Cliffie Stone out at a little place called Placentia. It was four miles from Fullerton, California. That's where my friend Leo Fender lived. Leo did some fine work too.

One night he came out to the dance. I suppose he dropped by to see the young man that was causing such a fuss, Tennessee Ernie, the boy who would dress in oversized overalls, a hat turned up in front...pinned with a huge safety pin, sporting a front tooth blacked out. But when he'd sing, down would come the rafters.

Leo Fender asked me how I liked that type of guitar. I explained all the good things about it, bragged a lot on myself and possibly mentioned that P. A. Bigsby had built it for me.

Leo wanted to borrow it until the next Saturday night. He said he wanted to build one like it.

Next Saturday night Leo Fender brought my guitar back. Along with him he brought one almost like it. I thought it was a fine instrument and told him so. He asked me to try it out, which I was pleased to do.

His instrument was true, sounded fine and played very easy. Of course Leo hadn't taken the time to build one of birds-eye maple with all the fancy stuff in just one week. But he had built one like my Bigsby.

As more and more musicians saw my Bigsby, they went out to Downey to have Paul A. Bigsby build "one of them solid-body guitars that's real thin with all the pegs on one side."

Bigsby was always his own man. He built a few, then he balked. He told me about the people that kept coming to him.

"I'm a pattern-maker in a factory. I'm no guitar builder. I don't have time to build one of those silly things for you. Go out to Fullerton and look up Leo Fender. He'll build you one, but not me!"

One man went to Leo Fender. Two men went to Leo Fender. Two thousand men went to Fender. Leo Fender put up a factory. They built Fender guitars. They built Fender bass instruments (which he developed). They built Fender steel guitars, they built great Fender amplifiers. They sold Fender strings of all kinds.

Years later Fender sold out to CBS for something like thirteen million dollars, the papers said. Leo Fender retired.

It all started back in the forties. Many years later I was to see some young man with a

beautiful Fender guitar.

"How do you like your Fender guitar?" I'd ask.

"It's the greatest," says the young man.

"I designed that guitar," I'd say.

The young man would look at me a little strange and walk away. I can just hear him saying, "I saw this ol' dude. He questioned me about my Fender, then went off his rocker. Said he designed it...some nut!"

Once Chet Flippo with Rolling Stone magazine in New York interviewed me in California. I took a chance and told him the story. His piece came out that I was a little dingy, more or less. I imagined I'd designed the Fender guitar, that he'd gone to the factory and they told him I never used a solid-body guitar in my life.

Mr. Forrest White, who was with the Fender company for years as a vice president, heard about Flippo's write-up and sent me some pictures of P.A. Bigsby and me in my back yard where I hadn't lived since 1949. I put it with my collection of a few more hundred pictures of me playing my Bigsby before a Fender solid-body was built.

I'm happy to say that Leo Fender is still a very good friend. So is Forrest White, the man who built the Music-man amps before retiring. They're both ace high in my books.

I recorded in the forties under the name of Dusty Ward for Globe Records. I did some stuff for another label or two which I'd have to concentrate very hard to remember. All the while, I was doing A&R work for Syd Nathan's King Records.

Two or three people helped me to get on Capitol Records in 1946.

Wesley Tuttle was signed to record for them. Wesley had everything. He was big and extremely handsome. He could sing like a dream. (Still can.) He was approached constantly to do leads in pictures. Only one thing kept him from being a major picture star, I'm sure. When he was a child, his father ran a meat market. Little Wesley got his left hand in a meat cutter. He ended up with only his little finger and thumb on his left hand. He plays guitar very well. Left-handed. I suppose to shoot movies and have to constantly dodge the star's left hand would be a little awkward. However, Wesley did very well on records.

His first Capitol Record was an old Alton Delmore song, "Rainin' on the Mountain." I sang it with him. We wrote the flip side together. A railroad song about a engineer's child. "I Dreamed that My Daddy Came Home." When Wesley recorded a song that was to become a standard, "Detour," I sang it with him. I was happy for Wesley. I love him like a brother.

At the time, Lee Gillette was in charge of who recorded and who didn't. I learned that Tex Ritter put in an awful lot of good words for me, so did Ray Whitley, who went to the company and almost demanded that they sign me up. Once in the parking lot at CBS Jimmy Wakely mentioned me recording as a single.

"Why don't you make some records on your own, Trav?" he asked, calling me what a lot of people do.

"Because in the first place, nobody's asked me," I told Jimmy. "In the second place, I'm not much as a solo singer. If I sing anything, it's harmony."

"I'll bet Lee Gillette records you pretty soon," Jimmy said, smiled that million dollar smile of his and walked away. Jimmy Wakely was on the Decca label at that time. I never did understand what he meant. Since, I've heard that he, too, put in some good words for me.

Be as it may, Capitol signed me. I had a streak of good luck, but never took recording seriously. All of my records sounded very much alike. I just had fun making them.

It was Cliffie Stone who got after me to make an album of "folk songs." I made up a bunch of stuff, re-arranged some old stuff and threw together an old 78 RPM album called "Folk Songs of the Hills."

In the album was such stuff as "Mus'rat," "Nine Pound Hammer," "I Am a Pilgrim," "Dark as a Dungeon" (a song I made up under a streetlight on the way to Hollywood after a date with a girl in Redondo Beach.), and "Sixteen Tons."

When television hit the scene in Southern California, things changed drastically. Just about all of us country entertainers were before the cameras with their little red lights shining to let us know who was taking the picture.

The first TV show I did was with Cottonseed Clark. Maureen O'Connor, Tex Williams, and I went on Melrose Avenue. Upstairs they had a little western set fixed up for us. The musicians union had warned us that we were not allowed to play an instrument on TV, so we took along one of our records and as the sound was played back, we'd move our mouth as if we were singing. They'd done that in the movies many years, so there we were doing it on television.

My next bout with television is seldom believed by the young folks of today, but it's very true. We were once on a television show that ran six hours a day and one hour on Sunday. We had Saturday off. It was called the Foreman Phillips Show.

Channel seven was located at Prospect and Talmadge in Hollywood. Foreman Phillips, who'd promoted all the dances during World War Two was still at it. This time he could be seen. Foreman was a stocky-built, square-shouldered man.



He had a quick glance and a semi-clip to his words. He carried a sack of tobacco and papers. As he talked he'd roll himself a cigarette and strike a wood match on whatever was handy and light up.

Foreman rounded up a gang of us. It took a lot of people to fill three hours in the morning, from nine to twelve, noon. Then after an hour off we were back to perform from one o'clock till four in the afternoon--six hours. There was Johnny Bond, Wesley and Marilyn Tuttle, Jack Tucker, Mary Lou Brunell, Betsy Gay, Crazy George Tracy, Hank Caldwell and his trio, Jimmy Widener and a few others who slip my mind just now.

Foreman came to me and said, "Do you know of any country acts back east that might be interested in coming out here to do this show?" I told him I sure did. "I know just the couple you need," I said. "The boy plays any string instrument you hand him. He's a great comedian, and a first-class MC. We were together on WLW in Cincinnati before the war. After that we worked together for Sunshine Sue at the Old Dominion Barndance in Richmond, Virginia. His name is Joe Maphis."

Then I sang all the praises I could about Rose Lee. I truthfully told Foreman that she knew hundreds and hundreds of songs, she could sing any part harmony, she's experienced, a real professional and the sweetest person you'll ever meet. Foreman sent for Rose Lee and Joe Maphis.

Singing songs on the radio is simple enough. You just write the words, put them on a music stand before you and read them off. On stage it's easy to sing the favorites that you've memorized. But with TV we came up against a problem. It's impossible to memorize everything you say or sing, especially if you're on six hours a day, five days a week. We figured out an answer.

Rose Lee and I'd go to a stationary store and buy big books of blank paper about the size of a newspaper. Then we'd load up with black crayon pencils and head for the Foreman Phillips TV show at Prospect and Talmadge.

If Jack Tucker wanted to sing a song and didn't have it memorized, Rose Lee or I'd print the words in bold black letters on the paper.

"And now, folks," Foreman would say to the TV camera as he rolled a cigarette, "let's go down to the stump and listen to Jack Tucker sing his song."

Whoever was not working in that scene would grab the printed lyrics and stand beside the camera, holding it so Jack could read the words and sing the song. On television sets he appeared to be singing off-hand.

"You crazy hillbillies," the TV crews would kid us, "you don't even know your own songs. I thought 'idiot sheets' went out when John Barrymore had to have them to remember his lines in

the films he made."

Strange as it may seem, today, with our modern color telecasts a very special man is behind the scenes. When you hear your favorite TV star singing or talking, chances are the "cue-card man" is right there in front of the star, holding up every word that is muttered. Someone has even invented a "tele-prompter"...A newscaster sits looking at the words he says as the printed page rolls just above the lens of the camera.

I believe Jack Rogers was the first country singer to go on television in Los Angeles. They had hardly soldered the last wire to complete their studio when Jack was before the camera singing.

Doye O'Dell's afternoon TV show was so popular he could hardly go to the store without signing autographs. Both Doye and Jack Rogers looked fine on the tiny screens when television was an infant.

Mr. Walter A. "Hank" Richards, who produced, wrote and directed our Boone County Jamboree in Cincinnati put together a show with some brilliant Country-Western talent, but the star was a pretty poor choice. It was me.

We televised our show, "All American Jubilee" over channel seven. It was a one-hour show, and on only once a week. But we did a lot of rehearsing. Hank Richards is a master showman and knows exactly what he wants.

"Don't look at the camera," he would tell the cast. "People at home get tired of people looking straight into their living rooms constantly."

This, of course, was a movie technique, but I'm sure he had a point. He had lots of other rules.

"When someone is performing, give that person your undivided attention. Act as if you thought it was the greatest performance in the world, regardless of how you feel about it."

"Say every word plainly. If you make a mistake, make it a definite mistake. Never stammer or say, 'ahhhh' as you're thinking of what to say."

Mr. Richards was a stickler for pleasant faces. He insisted that everyone keep smiling. He had a little flashlight that he carried with him. "If you see me shine this little flashlight during the show," he'd say, "it means you're not smiling. Don't look at the light, just start looking pleasant."

The All American Jubilee cast was as follows: Abigail and Buddy, Joe Maphis and Rose Lee, Homer Escamilla, Dale Warren, Margie Warren (Hank named her 'Fiddlin' Kate'), Sally Foster, Fred Howard, Jack Rogers, Buddy Ray, Billy Liebert, Dick Stubbs, Judy Hayden, Bob Osgood and his



Merle and his boss man, Cliffie Stone, checking some lyrics. Cliffie was truly a "stepping stone" for Travis in his career. *(Photo and caption courtesy of Merle Travis)*



Merle toured with this well organized group. Left to right: Dick Stubbs, Joe Maphis, Rose Lee Maphis, Merle Travis, Fiddlin' Kate (Margie Warren), Dale Warren and Homer Escamilla. Dale is now head man with the Sons of the Pioneers. *(Photo and caption courtesy of Merle Travis)*



Square Dancers, and me. I'm sure I've left out someone, but I'm writing this from memory, not notes and research.

We had a little sequence on the Jubilee called the Hayloft Theatre. A little curtain would roll up and we'd do a little playlet. Sometimes funny, sometimes dramatic.

One night Judy Hayden, Jack Rogers, Fred Howard and I did a dramatic little skit about the Civil War. We just acted all over the place and everything went well. Then down came the curtain, which was always raised back up so the thespians could take a deep, theatrical bow. Up went the curtain. Also up went Judy Hayden's gingham dress which caught in the roller. There were no re-takes. We were on live television. They hadn't invented video-tape yet.

Another time we were complaining (on camera) that we were not going to have a "white Christmas." Dale Warren was supposed to slowly walk over to the window, look out and seeing some prop snowflakes, made of little pieces of white paper, with a start yell, "Hey it's snowing!" Then he was to sing "Look out the window, see the snowflakes fall."

All went well at rehearsals, and Dale Warren is a fine performer. But when the show was on Dale walked over to the window, down came too many snowflakes as Dale took a deep breath to yell, "Hey! It's snowing!" I don't know how long Dale's song was to run, but we had a handsome young singer coughing his head off because he'd breathed his lungs full of paper snowflakes.

Back in Cincinnati, Hank Richards had me doing a comic character on stage. I was young and thought it was all a lot of fun. I thought up a name for myself. I was "Possum Gossett." I did the same thing on All American Jubilee, except this time I tried to do a sissy cowboy, with an over-sized white hat and an exaggerated smile. I thought up a funny name for my comic cowboy. Today, a prominent, famous comedian in New York uses the exact same name. I have no idea how we both could have come up with a name like Rodney Dangerfield.

Someday someone will write a book about the old Town Hall Party show. We broadcasted from a barn-like building in Compton, California. It went on for a good many years. Here's some of the cast: Tex Ritter, Jimmy Pruett, Freddie Hart, Mary Lou Brunell, Billy Hill, Texas Tiny, Fiddlin' Kate, Wesley and Marilyn Tuttle, Abigail and Buddy, the Collins Kids, Quincy Snodgrass, Skeets McDonald, Bobby Charles, Bob Luman, Johnny Bond, Carrot Top Anderson, Tex Carmen, Mary Jane Johnson, Marion Hall, Jay Stewart and me.

It seems that most everybody in Los Angeles country turned on Town Hall Party each Saturday night, and just let the TV play away with country music while they went about their card playing, cocktail drinking, or what have you.

When I got a tiny little part in an award-winning picture, "From Here to Eternity" I was floored when Deborah Kerr seemed happy to meet me. She turned the tables when she bursted out with, "Oh, I'm a big fan of yours. I watch you every Saturday night on Town Hall Party."

What on earth is a beautiful English girl, who happens to be a movie star, living in Beverly Hills doing watching Town Hall Party? I suppose the biggest TV sets will pick up the smallest shows.

I could go on and on forever, I guess, about the times after I got to Hollywood until the middle fifties. This is a short sketch. I hope it sheds a little light on just what I was doing out there.

They were the good old days, all right. But then, so is today. Once I wrote a silly little song that nobody would ever record. It said what I'm trying to say, more or less, but in the language of a romance between a boy and a girl:

Baby, let's you and me  
Build a few sweet memories,  
And these will be tomorrow's  
"Good ol' days."

--Your Friend,

Merle

## POPULAR MUSIC AND THE FIDDLER

By Gene Wiggins

While working on a perhaps inexcusably complete study of the recordings of Fiddlin' John Carson, I browsed through many of the lists of dealers in old sheet music. I collected a good many specimens of "pop" material which turned "hillbilly," even when they had nothing to do with John. A somewhat descriptive treatment of items which became fiddle tunes and of what the fiddlers have done with them may provide some things worth thinking about. Even some consideration of the verbal content may be worthwhile. It is true that in some cases fiddlers today are unaware that words once existed. Gordon Tanner was surprised when I told him his "Whistling Rufus" once had words, and Jack Weeks was surprised to be told the same of his "Twinkle, Little Star." Undoubtedly the tune always has been the major consideration, but verbal content may have had a little influence in causing fiddlers to adopt the tune, even when the words later passed out of memory. I would not press the idea far on the basis of so few examples; but it appears that in the songs adopted as fiddle tunes, the "coon song," the "Indian song," and the "Southland song" loom even larger than they ever loomed in popular music in general.

Without claiming to be complete, I hope to note a large fraction of the items which fit well the description "piece of popular music which became a fiddle tune under the same or a similar title." I shall not deal with such things as "Turkey in the Straw," "Arkansas Traveller," "Golden Slippers," "Old Dan Tucker," and "Listen to the Mocking Bird." Beyond the fact that the established or disputed origins of these items are relatively well known, they do not seem to fit the description well. We would have to admit that by reasonable definition they were "popular" music at one time, but if we go back to the eighteenth century, the same is true of such things as "Soldier's Joy."

Items fit the description "fiddle tune" well if they have been played, and sometimes as strictly instrumental numbers, by a considerable number of fiddlers. I believe they also have a fair claim if they have been recorded without words, or played as contest pieces, by fiddlers who were generally traditional in repertoire. This at least suggests that they may have had a wider usage than we happen to know about, that they may have made a real cross-over and should not necessarily be regarded merely as popular

tunes some fiddler happened to play.

Alphabetical order seems as good as any.

ALABAMA JUBILEE was a 1915 song with words by Jack Yellen and music by George L. Cobb. There are 64 measures of the song. I have never heard old-time fiddlers or other "folk" types use more than the last 32, but there is repetition in the first 32 so that we do get more than half. The words used by any hillbillies I ever heard did not clearly show this to be a "coon song," but they did present a Deacon Jones rattling bones and a Parson Brown dancing around like a clown. One familiar with the cliché contrasts and parallels of religious and secular activities in "coon songs" could recognize even abridged versions as being in this genre. In the full original version we are invited to hear "darkies" play a "rag-time treat." The invitation to hurry somewhere and hear black music was another song cliché.

This tune used to be a great favorite with fiddlers in Tennessee and Georgia, I know, and I would guess it to have been even bigger in Alabama. It was a favorite guitar piece of Georgia's Hoke Rice. In the 1930s its words were parodied into the theme song of a program which emanated, very early in the morning, from WDOD in Chattanooga. Its real name was "The Bust o' Dawn Show," but either mistakenly or facetiously it usually was called "The Busted-on Show." They would sing,

Hail, hail, the gang's all here  
For the Busted-on Jubilee.

It may be worth noting that the same pair of men who wrote this piece also wrote a song which has had considerable country usage--"Are You From Dixie?" At any rate, I shall note, further on, other "popular" composers who contributed songs as well as fiddle tunes to country music. There must have been something "country" about them.

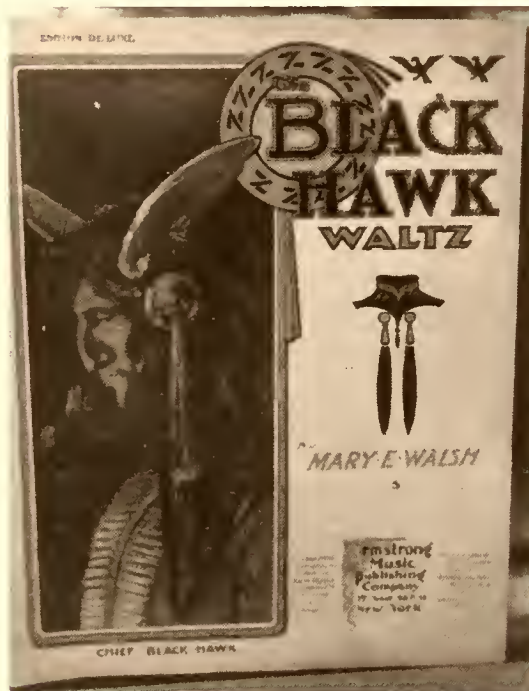
BILL BAILEY, WON'T YOU PLEASE COME HOME? was a 1902 song by coon shouter-composer Hugh Cannon. It is supposed to have been written about an actual Bill Bailey who lived until 1966, denying that he was turned out by his wife as the song related.

Cannon was a song-and-dance man as well as a composer, and one of the songs he performed -- "I Got Mine," by John Queen and Charles Cartwell --



had some hillbilly popularity. It was recorded by John Carson, Riley Puckett, Ernest Thompson, Chitwood and Landress, George Holden [John McGee] and Peg Moreland. This was one of the few latter-day "coon songs" of a derisively humorous nature in which whites pretended to be blacks rather than just talking about blacks.

I know the "Bill Bailey" tune to have been more popular with fiddlers, at least in areas where I have lived, than its limited recording history would suggest. In my experience, fiddlers usually have called it simply "Bill Bailey." They usually have sung no more than the chorus, and often have played no more. I have never heard a clear use of the original Negro dialect, and suspect that few fiddlers have even known the song originally was in such dialect.



BLACK HAWK WALTZ originally flourished as a piano composition by Mary E. Walsh. There was a piano arrangement which was more impressive than it was difficult, and I believe a piano version was offered by the Sears Roebuck catalog in a limited offering of sheet music in the 1930s or 1940s. Naturally some fiddlers adopted the tune, and it is frequently heard at contests.

Chief Black Hawk made war against the United States twice -- in the War of 1812 and again in 1832. While in captivity he dictated an autobiography which helped to make him, in time, a romantic and admired figure. The world of popular music was very Indian-conscious in the late nineteenth century and early twentieth. A real male Indian was needed to balance all those fictitious female Indians, two of whom gave their names to fiddle tunes, to be noted below.

THE BULLY OF THE TOWN is the usual folk title of a tune and song which is known to have existed as a folk song before a version appeared in the Broadway play *The Widow Jones* in 1895 and was published in 1896. Printed versions have been titled "The Bully Song," May Irwin's "Bully Song," "The New Bully," etc. Fiddlers' versions are more like each other than they are like the printed versions, but I remember encountering, during World War II, an old fellow who remembered *The Widow Jones*. There seemed to be no distinction in his mind between the folk version and the version employed in the play. That fiddlers are melodically more like each other than like printed versions does not mean that there has been no influence at all on them of the melody as printed.

In printed versions the singer labels himself (or herself -- I suppose May Irwin was pretending to be a man, but I am not sure) "a Tennessee darkey."<sup>1</sup> I do not believe this was done when hillbillies sang the song. My impression is that, as with "Bill Bailey," whites lost the idea of a black persona. White origin is barely possible, even though Charles Trevathan, who caused the printed version to be a printed version, said he heard the basic song sung by Mama Lou at Babe Connor's place in St. Louis. A valid general rule, even though it reflects a strange way of thinking and even though there are exceptions, is that when hillbillies pretended to be black they did so in pretty, romantic songs such as "Kitty Wells," "No More the Moon Shines on Lorena," "My Pretty Quadroon," "The Yellow Rose of Texas," and some of Stephen Foster. In the case of "The Yellow Rose of Texas," they even had a statlier and more solemn melody than the original. When something like the original was revived on the Hit Parade, the "rose of color" becoming a "little rosebud" and her "darkey" a "feller," some of the hillbillies called their melody the "old" melody. This tendency may be behind the whitening of "Bill Bailey," "Bully of the Town," and other songs which once contained first-person blackness.

THE CAT CAME BACK is an 1893 song by Harry Miller. The melody was elaborated into a fiddle tune which once had some usage. R. P. Christeson<sup>2</sup> presents it with the comment that it was played in Missouri in the 1930s but is not any more. A version perhaps more clearly based on the song's melody was fiddled by Doc Roberts on Gennett 101. The 1893 song version is close to that sung by John Carson in 1924 on Okeh 40119, except that it is longer and is in Negro dialect.<sup>3</sup> There seems to be no reason for the dialect except that dialect was popular in 1893. It is a folksy type song. Lots of folk and folksy songs are about invincible animals -- bears and foxes that can't be caught, goats that regurgitate red shirts to flag trains, horses that can't be ridden, an intractable bell cow, an indestructible grey goose. Here a cat comes back from each of a series of attempts to get rid of it. Most of the attempts,

a priori, would be thought to involve extreme overkill. Yet all choruses except the last begin, "But the cat came back." In the last his ghost comes back. Like "Our Goodman," which often has been made to include automobiles, "The Cat Came Back" has been adjustable to modern technology and to a much altered cosmic view. In the original,

One time did gib de cat away to  
man in a balloon  
An' tole him for to gib it to  
de man in de moon.

In Cisco Houston's version the cat is taken to Cape Canaveral and fired into space.<sup>4</sup> Even then he comes back.



CHICKEN REEL was published as a piano composition by Joseph M. Daly in 1910. He seems to have been both composer and publisher. The sheet music is by "Daly Music Publisher, Boston, Mass." and also carries the notation "Entered according to act of Parliament of Canada in the year 1910 by Jos. M. Daly at the Department of Agriculture." Other pieces of sheet music indicate a registration with the Canadian Department of Agriculture, but it seems especially appropriate that an imitation of a chicken should be registered there. Daly's notation, however, does not stress the chicken-esque quality. The opening slide which is the most characteristic part of fiddle versions is not even represented by a slur mark.

One can write the essential "Chicken Reel" as eight measures of sixteenth notes. Using the same time system, the 1910 piano version has 112 measures, but it is mostly repetition. The melody does shift from C to F and bring in a strain

that is no longer heard to my knowledge, but there is not much that a fiddler would yearn to add to the tune as usually heard today.

There is the alternate title "Performer's Buck" and the direction "not too fast." Thus it may be that the North Georgia title "Slow Buck," used by the Skillet Lickers on the label of Columbia 15267, and used verbally by other fiddlers in the area, is not as new or local as it may seem.

There was a 1911 Victor recording of "Chicken Reel" by Arthur Collins. Since he was a singer, I assume there have been words; but the only ones I ever heard could not have been on a 1911 record.

DILL PICKLES or DILL PICKLES RAG was written by Charles L. Johnson in 1906. Fiddlers usually call it "Dill Pickle Rag," and it has been a great favorite.

DOWN YONDER remains the buck dancing and clog dancing favorite in Georgia. Once I fiddled some other tune for a bunch of cloggers, with less than perfect results. A guitarist explained to me, "It doesn't make any difference what you're playing; they'll always be dancing 'Down Yonder.'" In north Georgia, the tune is generally credited to Gid Tanner, though Gid's son Gordon, who fiddled it on Bluebird B-5562, tells me that Gid did not even learn to play it on the fiddle until it was evident that the record was selling well. I have heard two separate apocryphal stories as to how the Skillet Lickers came to think of such a title.

Actually the song came out in 1921 and was recorded the same year by the Peerless Quartette. It was by L. Wolfe Gilbert, who in 1912 had written the words for "Waiting For the Robert E. Lee" (Lewis Muir wrote the music). At about the peak of the popularity of "Hawaiian" fad, in 1916, Gilbert also wrote the words to "My Own Iona" which was Hawaiian to the extent that it was first popularized in Honolulu, though it was written probably in New York and finally got to Georgia on Okeh 45142, by the Scottdale String Band. The music (by Anatol Friedland and Carey Morgan) is strongly suggestive of the "Indian" song "Snow Deer," reminding us that we were not safely out of one fad before we got into another.

Gilbert, in "Down Yonder," consciously was trying to write a song like "Waiting For the Robert E. Lee." He confessed this after a 1952 piano recording by Dell Wood was released, made under the impression that "Down Yonder" was a public-domain fiddle tune.

FIFTY YEARS AGO is a tune which has just come to my attention. Quite recently Charles Wolfe sent me a tape of this tune by Wyzee Hamilton (Herwin 75542) and more recently Marcus Bailey sent one of a much later rendition by Herman Johnson. After a search that turned up a 1952 song of identical title, three "twenty years ago" songs, and two "hundred years ago" songs, I still



cannot give author or date of the song behind this fiddle waltz. However, there is one, and it is on an Edison cylinder by Ada Jones and Len Spencer. The title of the cylinder is "The Golden Wedding."<sup>5</sup> It presents a dialogue of a couple on their golden wedding anniversary. Appropriate songs are interpolated. "Silver Threads Among the Gold" of course is one, and another is the song that became the fiddle tune. It may not have been called "Fifty Years Ago," though this is the tag line of one section and the likely title.

GEORGIA CAMP MEETING is the usual title for what is properly "At a Georgia Camp Meeting." Kerry Mills wrote it in 1897, and it is supposed to have started the cakewalk. It describes one. There is a "coon camp meeting" at which the older folks become full of religious zeal. Untouched by such zeal, the young folks hire a brass band and the festivities are climaxed by walking for a cake. The old folks disapprove at first but finally join in. This idea of religious arousal opposing a secular frolicsomeness basically very like it and the religious finally surrendering to the secular became standard in coon songs. It is possible that there was some carry-over from the way whites belonging to more sedate denominations once ridiculed whites of more pentacostal habits.

The lyrics, except for the phrase "way down in Georgia," seem not to have appealed to hillbillies, but the tune did. Oscar Ford used a tune based on it, and stole that phrase from it in his song "Georgia's My Home" (Columbia 15634). Earl Johnson recorded a "Way down in Georgia" on Okeh 45559 which leaves the impression he got the title phrase from the Mills song.

"Georgia Camp Meeting" was recorded in purely instrumental form by the Leake County Revelers on Columbia 15409-D, and the instrumental "Peaches Down in Georgia" by the Georgia Yellow Hammers on Bluebird B-5126 owes much more to "Georgia Camp Meeting" than to "Everything is Peaches Down in Georgia."



HESITATION BLUES, or "Hesitating Blues," or the same essential tune under still other titles, has usually been done with words but was done in purely instrumental fashion by Reaves White County Ramblers on Vocalion 5217. There are several things to indicate that the essential tune had a folk existence prior to W. C. Handy's 1915 "Hesitating Blues." One is that there was another printed version, "Hesitation Blues," about the same time.<sup>6</sup> Another is that folk versions, though recognizably the same basic tune, are not very much like Handy's music. Another is that few hillbillies have used any of Handy's words. Uncle

Dave Macon used four of Handy's lines in his version, which was titled "Hill Billie Blues" (Vocalion 5041) along with some lines from the other printed version and some lines from God knows where. Handy did not even have the meaning of *hesitating* implied in many folk versions, which seem to allude to the technique of "hesitation" in dancing, which peaked in popularity about 1913. Handy advises against procrastination in general and expresses special displeasure at a telephone operator's slowness in giving him a girl's number.

A simple version of the tune was a favorite of Fiddlin' John Carson. He is known to have used it to promote Senator Tom Watson, Governor Cliff Walker, Governor Gene Talmadge and (my order is chronological rather than climactic) True Blue beer.

I'LL BE ALL SMILES TONIGHT certainly has been more of a song than a fiddle tune, and I would not have included it had it not been played by Harold Zimmerman in the finals of the 1978 Tennessee Valley Old-Time Fiddlers Contest. He showed that it makes a fine fiddle tune. He also provided a reminder that the act of making a popular song into a fiddle tune can come long after the song has left the "popular" category. In this case we can see that perhaps only part of the song ever was in the "popular" category, strictly speaking, and that perhaps none of it was. We find the words to this song (by M.J. Ludlow) essentially as done by the Carter Family in an 1891 collection of songs that are more "art" than "popular."<sup>7</sup> But the melody given there (by George Powis) is not the same melody at all. We may have the lyrics to an art song, later done to a folk or popular melody which finally became a fiddle tune.

I'LL MEET HER WHEN THE SUN GOES DOWN was an 1882 song by William Walsh I am still without a copy of the original music, though I have one of the cover and of the song "Standing By the Gate" which was printed under the same cover. However, when we put together the music as given in a Scottish tune book,<sup>8</sup> the lyrics as quoted by Douglas Gilbert,<sup>9</sup> and the recordings of John Carson, we see that we have a popular song which in considerably altered form became a fiddle tune.

Drastic differences between Carson's versions of things and the original versions do not

necessarily represent the results of a long historical process. He probably played hob with the 1914 "I'm Glad My Wife's in Europe" and the 1917 "Dixie Division" almost as soon as those songs appeared, though what he did with them could not be heard on records until a few years later. However, in this case I suspect that Walsh's song was modified by people other than John. A verse apparently based on it appears in a collection of Negro folk rhymes.<sup>10</sup>

John did the tune with lyrics as "Meet Her When the Sun Goes Down" on Okeh 45353 and in strictly instrumental form on the skit record "The Old Gray Horse Ain't What He Used to Be," Okeh 45471. The tune may never have been fiddled by many people, but it deserved to be and I suspect it was. I have tried it on younger fiddlers, and they had never heard it before; but the response of Uncle Jim Cofer, who is past ninety, was "Lord, yes!"

MY LITTLE GIRL was a 1915 song, music by Albert Von Tilzer, words by Sam Lewis and Will Dillon. It does not lend itself to the virtuosity fiddlers like to display today; but in the 1930s, when string bands were less ostentatious, it was popular -- as a plain instrumental, with the original lyrics, and as a parody. In the parody, the girl was not -- as in the original -- many miles away. She threatened to be many miles around. If I remember correctly the parody began,

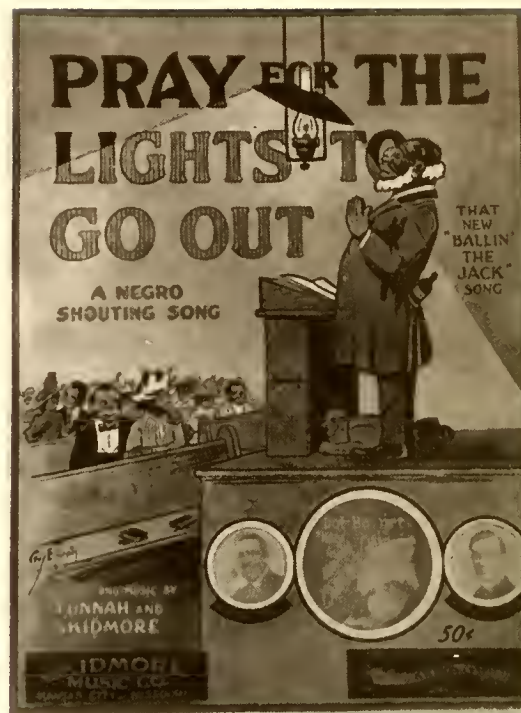
My little girl, she is a whopper,  
She weighs fully three hundred pound;  
And if she keeps on gaining,  
She'll be many miles around.

It ended,

I see the lane down in the wildwood,  
Where you promised to be true.  
My little girl, if you keep on gaining,  
'Twill be hard for you to get through.

I believe Arthur Smith and his Dixie Liners were, on radio, frequent perpetrators of this.

MY NELLIE'S BLUE EYES has a chorus which has belonged to four different types of music. It was an Italian folk song which eventually was popularized by Caruso. William J. Scanlan in 1883 added two other parts to this chorus and produced "My Nellie's Blue Eyes," which finally became a hillbilly song. Scanlan also wrote the Uncle Dave Macon favorite "Peek-a-Boo" and a "Molly O!" which is strongly suggestive of what Ahaz Gray and the Leake County Revelers called "Merry Widow Waltz" (quite unlike the Lehar waltz usually called that.) There undoubtedly was an inexplicable touch of hillbilly in Scanlan. I do not know that "My Nellie's Blue Eyes" has been recorded by an old-time fiddler since it was done by Arthur Smith on Bluebird B-7325, but I remember it as once rather popular.



PRAY FOR THE LIGHTS TO GO OUT was a 1916 song with words by Renton Tunnah and music by Will Skidmore. It is classified on the cover as "A Negro Shouting Song" and as "That New 'Ballin' the Jack' Song." It goes further than "Georgia Camp Meeting" by presenting a situation in which the line between religious ecstasy and concupiscence (not just frivolity) is thin. It is not in dialect but attempts to seem colloquial by putting in apostrophes where they make no sense as well as where they do. "Lovin'" and "slippin'" are all right, but there is no sense in "turn'd" and "throw'd." While the narrator sets the action in a church where his father was a deacon and includes "Father" in the action, there is not much of a first-person feeling. The song really belongs with those songs that talk about blacks, and there is nothing in the text itself as I have it to indicate that the people are blacks. I cannot say about the "set of extra comedy choruses" which one could get for twelve cents more. These well may have included the words which, according to Tony Russell,<sup>11</sup> are the title of a version by black singer Hambone Willie Newbern -- "Nobody Knows What the Good Deacon Does."

For present purposes, the notable rendition is the one which caused Russell to make this observation -- the "Wait for the Lights to Go Out" of Walburn and Hethcox (plus an uncredited second fiddle) on Okeh 45305. I don't think their wait had much standing; I always heard pray. It used to be done by Uncle Dave on the Grand Ole Opry.



RED WING is a 1907 song, words by Thurland Chattaway and music by Kerry Mills. We saw Mills as composer of "Georgia Camp Meeting" and shall see him again as composer of the "coon song" "Whistling Rufus." He emerges as the favorite "pop" composer of the fiddlers, and, as a violinist, might be pleased could he know this. When we consider that the "coon songs" were likely to be snappy, danceable things (in vaudeville often accompanied by a dance) and that two of them adopted by the fiddlers were by Mills, we doubt that we should accuse the fiddlers of much fondness for the verbal content. We now have the question of whether or not there were melodic traits likely to be found in the "Indian" songs such as "Red Wing." I think there were. It would have been because their composers were imitating each other rather than because of any basis in real Indian music. More frequently than songs in general they seem to have melodic phrases calling for feminine rhymes in the lyrics, and to have a lot of short phrases contrasted with longer ones. This can happen in other music, and the truth is that "Red Wing" is pretty close to the Schumann composition popularly called "The Happy Farmer"; but the "Indian" song writers seem to be especially addicted to contrast in phrase length. For instance,

She sang a lay,  
A love song gay,  
As on the plains she whiled  
away the day.

ST. LOUIS BLUES was a 1914 song by W. C. Handy, composer or re-composer of "Hesitation Blues." I remember it as done in at least one contest of Arthur Smith. It also was a favorite of Sawmill Smith, who was an outstanding fiddler, even though he was not recorded. He is mentioned by Charles Wolfe in a book on Tennessee music.<sup>12</sup>

SILVER BELL was a 1910 song with music by Percy Wenrich and words by Edward Madden. It has been even more popular with country players of fretted instruments than with fiddlers, but popular with fiddlers too. "Indian" songs were shamelessly imitative of each other. Ada Jones played the squaw on at least three Edison cylinders that are the same in cast (a brave and a squaw), and plot (brave woos squaw and takes off somewhere with her). Vocabularies are similar and of course don't include the ugly word *squaw*. Tunes are no more different than would be expected when one was called "Silver Bell" and the other "Silver Star" (the other was "Rainbow"). What I mean about short phrases in "Indian" songs will be clearer after a transcription of the way the "Silver Bell" of Ada and Billy Murray sounds. There are detached syllables which are equivalent to phrases.

Ada: Be-  
Neath  
The  
Light  
Of a bright,  
Starry night  
Sang a lonely little Indian maid,  
"No lover's sweet serenade  
Has ever wooed me!"

Billy: As  
In  
A  
Dream  
It would seem  
Down the stream  
Gaily paddling his tiny canoe  
A chieftain longing to woo  
Sang her this song:

(The dominant voice of the chieftain is that of Ada, who sounds too female and too British for a chieftain, but she could sing like blazes).

Your voice is ringing,  
My Silver Bell.  
Under its spell,  
I've come to tell you of the love  
I am bringing  
O'er hill and dell.  
Happy we'll dwell, my Silver Bell.

As "Snow Deer" Ada was involved with a cowboy, but all else was much the same.



SWEET BUNCH OF DAISIES is an 1896 song by Anita Owen, who was very justly called "The Daisy Girl." She seems to have spent most of her time sitting around writing waltz songs about daisies in the key of A-flat. It has been a great favorite with fiddlers. It was the express favorite of Jess Young, and when he died it was fiddled on the stage of the Radio Playhouse in Chattanooga,

as a memorial, by his friends Bob Douglas and Roy Cross. I have heard it done other than as a waltz only once, but it was done very effectively in 4/4 time at the 1978 Yellow Daisy Festival at Stone Mountain, Georgia.

TWELFTH STREET RAG was written as a piano piece in 1914 by Euday L. Bowman. Lyrics were written by James Sumner in 1919 and by Andy Razaf in 1942. The Razaf lyrics, which (like many lyrics written for already existing melodies) tout the melody, say it was written in Kansas City. If this is true, the street of the title may be a street there.

This tune was popular congruently with jazz players and fiddlers. I believe this number is the only one on which we can hear Pink Lindsey and His Bluebirds. The other side of Bluebird B-6221 is a song by Marion ("Peanut," "Curly") Brown, who played on John Carson's last session as well as with Bill Gatin's Jug Band and with the Bluebirds. Pink Lindsey, who also was a voice on some of the skit records, was the Bluebird fiddler. His son Ray was the tenor banjoist.

TWINKLE, TWINKLE, LITTLE STARS was an 1876 song by Fred MacEvoy. I suppose the history of the fiddle tune's title, which seems invariably to address only one star, begins with the rhyme "Twinkle, twinkle, little star/How I wonder what you are," and the little Mozart melody that goes with it. We should note also an 1855 song by John P. Ordway called "Twinkling Stars Are Laughing, Love." Undisguised appropriation of bits of earlier works seems not to have been considered stealing in the old days, so MacEvoy had an unworded instrumental introduction to his song which clearly is indebted to Ordway. He then began the lyrics with a close approximation to Ordway's title -- "The pretty little stars are laughing, love." Earl Johnson's fiddle version on Okeh 45156 is the only one I have heard which suggests the Ordway-based, wordless part of MacEvoy's song. Other fiddlers have been fairly close to the worded part.

Fiddlers seem always to address only one star, but the MacEvoy title was "Twinkle, Twinkle Little Stars," rhyming with the alternate title "Meet Me at the Bars." One is gratified to learn that these are the bars of a fence down by "grandpa's meadow." The picture shows a trustworthy looking boy and girl standing on opposite sides of those bars.

UNDER THE DOUBLE EAGLE was written by J. F. Wagner, an Austrian composer who died in 1908. Like "Over the Waves," it is more "art" than popular in origin, but I am going to include it anyway. The title may have puzzled others as it once puzzled me. As a child I knew that a double-eagle was a twenty-dollar gold piece and wondered why anybody would get excited about what was under one of those. My sheet music cover shows an eagle with two heads, and I assume that such was a symbol of the Austro-

Hungarian Empire, for which this is said to have been the "semi-official march."<sup>13</sup>



WAITING FOR THE ROBERT E. LEE has already been mentioned as the work, in lyrics, of "Down Yonder" composer Wolfe Gilbert. It appeared in 1912, music by Lewis F. Muir. According to one source it "was inspired by a scene on a levee in Baton Rouge, Louisiana, witnessed by the lyricist: the sight of Negroes unloading the freight from a Mississippi River boat, the Robert E. Lee."<sup>14</sup> If this is accurate, we must assume Gilbert was joking when he wrote Harry Golden, "Harry, now that you're down South, would you please let me know what is a levee?"<sup>15</sup> It would be a likely assumption anyway.

In the song, we are not in Louisiana but in "Alabammy." Alabama has been the favorite locale of "coon songs" and "Southland" songs for the simple reason that *Alabammy* can be rhymed with *Mammy*, as it is in this song. The statement is that the boat has come to carry the cotton away, though it is a fair guess that something was unloaded first. Our characters, however, don't seem to be either loading or unloading but just having a good time. A cylinder record by Arthur Collins and Byron Harlan presents the song as a stichomythic dialogue between the two and brings in a little of the idea of the religious yielding to the earthly which seems to have been almost required in "coon songs" in which there was a group, rather than just mooning lovers or warring spouses.

Even the preacher,  
He am the banjo teacher!

The tune is not done much by fiddlers today, but it was popular on the Grand Ole Opry in the 1930s.



THE WALTZ YOU SAVED FOR ME is a 1930 composition, music by Wayne King and Emil Flindt, lyrics by Gus Kahn. Of several fairly recent waltzes that have been played in fiddlers' contests, it is the one that has been played by so many fiddlers that its inclusion here seems proper. Present-day fiddlers are an eclectic lot -- there always were some who were that way -- and only when several adopt a newish number do we feel that something of general significance may have happened.

WASHINGTON AND LEE SWING is a 1910 piece, music by Thornton Allen and M. W. Sheafe. The initially published words were by Thornton Allen and C. A. Robbins. Many schools have had their words. It was more popular with fiddlers in the 1930s than recording history would show.

WHISTLING RUFUS is another Kerry Mills piece. The melody dates to 1899. The words, credited to W. Murdock Lind in some copies, may not be as old as the tune. According to sheet-music dealer Larry Floyd, apparently old and wordless copies exist which give no date or publisher. The story back of the words (which concern a black guitar player who was called a one-man band) may have existed before the words were written. Charles Wolfe has a wordless copy with the following statement:

*No cake walk in the Black Belt District in Alabama was considered worthwhile unless "WHISTLING RUFUS" was engaged to furnish the music. Unlike other musicians RUFUS always performed alone, playing an accompaniment to his whistling on an old guitar, and it was with great pride that he called himself "THE ONE MAN BAND."*

Most fiddlers today, I believe, know no words to this tune. The bulk of the recordings appear to have been wordless, but according to Charles Wolfe there have been several with words, including those of Welling and McGhee, McLaughlan's Old Time Melody Makers, the Short Brothers, and the McGee Brothers. The title character has the surname Blossom (some singers on record seem to say *Johnson*) and the McGees called the song "Rufus Blossom." More about their version will be found in Charles Wolfe's *Three Tennessee Folk-singers*.

This song manages to speak of Alabama without rhyming it with *mammy*. It rhymes *Alabam* with *hammer* (Rufus had a head like one).

The tune has been very popular with fiddlers and still is. Some used to achieve a whistling effect by bowing partly behind the bridge, but this was more appropriate and more impressive than it was agreeable and I think it isn't done any more.

Probably all readers who follow the fiddlers will feel that I have omitted at least a couple

of tunes which should have been included, and they no doubt are right. Charles Wolfe, who read this piece in draft, felt something should be said about how these pieces got to the fiddlers-- what he calls the "conduit." The trouble here is that I do not have the discographical and other resources. It is through his help that I am able to say something along these lines. Many of these pieces, he notes, were recorded by jazz bands prior to any country recordings, and some appeared on piano rolls. This involved not only pieces which might seem to be likely jazz pieces -- "Georgia Campmeeting," "Bill Bailey," "Whistling Rufus," "St. Louis Blues," "Hesitating Blues," "Washington and Lee Swing," "Dill Pickles," etc. -- but some that may not seem so likely such as "Sweet Bunch of Daisies" and "Over the Waves." Other types of recordings, such as quartette recordings, doubtless were involved too.

Fiddlers with one foot in the "pop" camp, such as Clayton McMichen and Jess Young at an earlier date and Bob Wills at a later one, must have been especially important in causing certain tunes to make a cross-over. Radio no doubt had its importance, and some fiddlers who did not record at all may have had their importance; but it seems likely that fiddlers, in earlier days just as now, were more likely to learn from recordings. Obviously a recording can be played as much as is necessary while radio is less at the learner's command. It seems probable also that fiddlers have always tended to turn to recordings of something like "hit" status. I dare say that no fiddler of the past suffered as many requests for anything as the modern fiddler does for "Orange Blossom Special," but it is safe to say that popularity made a difference. Some very popular recordings of tunes mentioned above would include the Blue Ridge Highballers "Under the Double Eagle" (as well as the later Bill Boyd version) the Scottsdale String Band "My Little Girl," the 1926 McMichen "Sweet Bunch of Daisies," the Blue Ridge Ramblers "Washington and Lee Swing," and the Curly Fox "Fifty Years Ago."

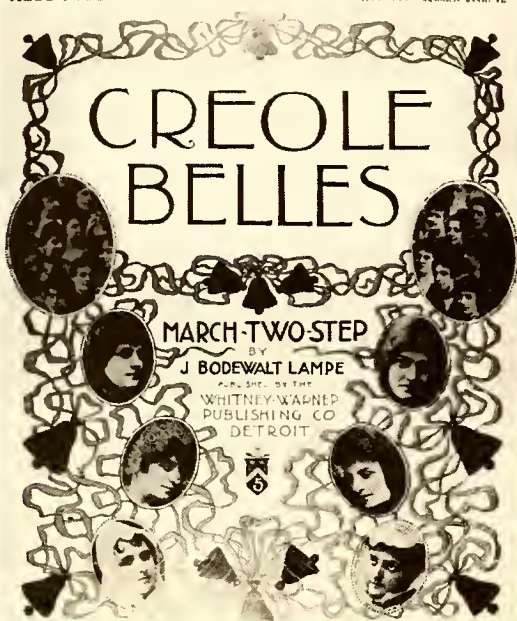
A tune might owe its survival for a number of years to rather obscure recordings but owe its present-day popularity and many of the details of any present-day performance to Bob Wills.

We should remember that a printed source is not necessarily the ultimate source. Perhaps most of all in the case of "Chicken Reel," but in the case of other pieces dealt with here too, it is reasonable to suspect an existence prior to the printed version. Had such songs as "Battle of New Orleans," "Bonaparte's Retreat," and "Hop-Scotch Polka" been written before any of the related fiddle tunes were printed or recorded, one could find himself writing about how the fiddlers had appropriated these. There has been no intent in this article to question the inventiveness of the fiddlers. Art and popular music owe more to folk music, though the debt is harder to document, than has been given back.

--Gene Wiggins  
North Georgia College

1. James Jacob Geller states that Trevathan learned the tune from blacks in Tennessee in his *Famous Songs and Their Stories* (New York: Macaulay, 1931) p. 97. His book includes this song as well as "Bill Bailey" and two songs to be noted later in this article -- "At a Georgia Camp Meeting" and "Waiting for the Robert E. Lee." The "Bully" and "Bailey" songs also can be found in *Songs of the Gay Nineties* (New York: Amsco, 1943). Ann Charters, ed., *The Ragtime Songbook* (New York: Oak, 1965) includes all the songs mentioned in this note except "Waiting for the Robert E. Lee," but this book, while informative, is performer-slanted and alters texts to avoid references to race.
2. R. P. Christeson, *The Old-Time Fiddler's Repertory* (Columbia: University of Missouri Press, 1973), p. 8.
3. Lester S. Levy, *Flashes of Merriment: A Century of Humorous Songs in America, 1805-1905* (Norman: University of Oklahoma Press, 1971), pp. 238-240. More of the original sheet music is reproduced in Robert A. Fremont, ed., *Favorite Songs of the Nineties* (New York: Dover, 1973), pp. 52-54, but a page of "additional stanzas" is not included.
4. Vanguard R L 7624-8 *Folksong and Minstrelsy*.
5. I have the collection of cylinder recordings made up by the late Fred Harrington. He did not provide recording numbers. This collection, items from it, and additional material now can be had from Merrit Sound Recording, 223 Grimsby Road, Buffalo, New York 14223.
6. See Abbe Niles, "Notes to the Collection," in W. C. Handy, ed., *A Treasury of the Blues* (New York: Charles Boni, 1949), pp. 243-244.
7. *Folio of Standard Songs, Revised Edition* (Boston, New York, and Chicago: White Smith Music, 1891) pp. 27-32.
8. *Kerr's Collection of Merry Melodies Arranged for the Pianoforte* (Glasgow: J. S. Kerr, n.d.), p. 16.
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## EARLY COUNTRY RADIO: DISPELLING A MYTH

By Richard P. Stockdell

*[Mr. Stockdell was formerly music director at radio station KSSS in Colorado Springs, Colorado, and is presently establishing an independent news radio service in Washington, D.C. He received his MA degree from Kansas State University, writing his thesis on "The Development of the Country Music Radio Format."]*

Country music has been heard on the radio almost since the medium began. However, as a source of programming it was never as popular as conservatory music in the twenties, dance and big band music in the thirties and forties, or rock and roll in the fifties and sixties. But country music was one of the earliest musical forms to be programmed full-time by a radio station.

Today, of course, nearly all radio stations program only one type of music. Prior to the mid-fifties that was not a common practice and it was the early sixties before the majority of the radio industry adopted formats and attempted to attract specific audiences rather than trying to feature something for everyone.

The man who is "fairly well accepted as being the first to program all-country is David Pinkston."<sup>1</sup> He personally claims to have been the first to program 100 percent country music, on a radio station he co-owned in Lubbock, Texas. KDAV went on the air in September 1953, and the station hosted a party in October celebrating its opening. KDAV was to have "featured country music with an emphasis on local talent."<sup>2</sup>

An article in *Billboard* twenty years after KDAV went on the air describes an anniversary party for Pinkston and KDAV, calling it "the world's first full-time country music station."<sup>3</sup>

Pinkston began his radio career as traffic manager of KSEL, Lubbock, in 1946. In 1947, he took over a half-hour country show called "Western Roundup" which was on the air every afternoon from 3:30 to 4:00.

In no time at all I was getting three to four hundred letters a day-- they must have been able to tell I liked the music. Later I became manager of KSEL, and the thirty-minute country show developed into several hours of country music a day. I expanded the country music programming based on the response to the "Western Roundup." When I left in 1953, I felt like if country was that good part time on KSEL, why not do it all the time on a new station that I was an owner in? Of course I did that

and KDAV was the first all-country music station anywhere.<sup>4</sup>

Claiming to be the first to do something can be tricky because it is so difficult to be certain, especially in the case of radio programming. When Pinkston made his claim to be first, there were more than three thousand radio stations in this country. While it may seem unlikely to some, there easily could have been other radio stations programming all-country by the time Pinkston put KDAV on the air.

Regardless of the pitfalls of making such a claim, Pinkston has been recognized as a pioneer in country radio. A thorough search of the literature reveals no one has challenged his claim. In fact, some scholarly research has perpetuated the myth that Pinkston was the guru of country radio.

While researching the history of country radio, this writer uncovered a station that may not have been the first all-country station either, but was certainly on the air before KDAV. The story of how it came about and why no credit has been given that station reveals a side of the country industry that has rarely been seen.

The Country Music Association has defined an all-country radio station as one that devotes 80 percent of its programming to country music.<sup>5</sup> In 1949 very few radio operators were considering devoting that much time to one type of music. Loyal King, owner and general manager of Pasadena, California station KXLA, and his program director, Dick Schofield, were certainly not considering the idea that early. But before the year ended KXLA was "the nation's first twenty-four hour country radio station."<sup>6</sup>

Dick Schofield went to work at KXLA in 1947 as program director, announcer, newsman, and eventually sales manager. He recalls how the station backed into the all-country sound:

We had some so-called hillbilly programs on the station that were enormously successful, and frankly, somewhat of an embarrassment to the management of the station. But the sponsors of those few programs were doing wonderfully well.

At that time at least 85 percent of the population in Los Angeles had migrated there from the midwest and south. So there was great demand for this music that we were supplying, and we didn't really know that ourselves at the time.

The station was not doing very well financially, and when a sponsor would give us a termination notice, I would go out to see him and try to talk him into staying on the station. He would usually say, "No! Not unless you can get me one of those hillbilly shows that you people have on. Look up the street at my competitor. He's got more business than he can handle. He's sponsoring one of those hillbilly shows and here I'm dying! If you can get me one of those shows, I'll stay on."

Well, in deference to economic pressure we would add one of those hillbilly programs for this guy, and he would begin to enjoy the fruits of that success. Gradually, we added more and more country music programs, just one at a time. All of a sudden our schedule was about 65 to 75 percent country music programming. One day I just looked at the old man (King) and said, "Why not, let's do it!" We went 100 percent country and that was in 1949.<sup>7</sup>

The format of KXLA was quite different from that of today's all-country stations. About one-third of the programming was live and hosted by personalities such as Cliffie Stone.

My show (11:30 A.M. to 12:30 P.M. Monday through Friday) was like the Johnny Carson show or any talk show on television is today. I sat at a desk and talked to my guests. Then they would get up and sing a couple of numbers.

We had staff announcers who played records until somebody like me came in with a half-hour or hour program. Then the staff announcer was not heard from until the program was finished.<sup>8</sup>

The overall sound of the station in the first few years was quite "downhome," no doubt reflecting the style of the popular barn dances. Dick Schofield, who was at KXLA until 1957, recalls that the station's earliest announcers sounded like typical hillbillies.

But with Charlie Williams and people like that came the personality sound. They could communicate with the audience without talking hillbilly. All of my radio background was major market. I just happened to grow up in Texas and Oklahoma. And my own concept was that you couldn't communicate with this audience by talking hillbilly.

To people who love country music, the worst thing is a phony hillbilly. We began to refine that concept the last couple of years I was at KXLA.<sup>9</sup>

Dick Schofield, Loyal King and KXLA are not generally given credit within the industry for being the first all-country station in America. While Los Angeles may have been populated with many country music fans, it is not an area one generally associates with country music. The country industry grew out of the southeast and made Nashville its home. California was quite a distance from Nashville, and there was very little correspondence between those two areas, especially in the late forties and early fifties.

KXLA did receive some national recognition in the mid-fifties for its popular "Hometown Jamboree," and a couple of the station's announcers were usually mentioned in *Billboard's* annual country disc jockey poll. But aside from some advertisements in *Sponsor* magazine and the brief references to the station in *Billboard*, very little was ever printed about KXLA. In turn, the station made little attempt on its own to gain a share of the national spotlight.

Schofield admits to never having been involved in the Country Music Disc Jockeys Association nor the first few "Grand Ole Opry" celebrations. The station was simply too involved in promoting and selling its unique product in Los Angeles to get involved with the rest of the industry.<sup>10</sup>

Cliffie Stone began his career on KXLA in the forties and remembers 1949 as the year the station finally began programming 100 percent country music.

We could have cared less about Nashville at that time. All they had was WSM and the "Grand Ole Opry." The rest of it was just hype.<sup>11</sup>

As a result, it is very likely no one outside KXLA's domain knew the station was programming all-country by 1949. Still, Stone has never been surprised by the lack of recognition for KXLA.

There has always been, by the rest of the country, a sort of a plan to totally ignore what is happening on the west coast in the country music business. The CMA hardly recognizes anybody out here, and that has been true down through the years. I've been here all my life, in country music for forty years, and I've fought it all that time.<sup>12</sup>

Country Disc Jockey Hall of Famer Joe Allison started working as a disc jockey at KXLA in 1952, and he remembers the station having been all-country for a few years prior to his arrival. He echoes Stone's comments about the lack of recognition for KXLA.



The people in Nashville don't even recognize that California even exists. They really still don't. They're real nice to them and attend their functions, but it's really just lip service. They go just so the people out there won't say they're being ignored. I may sound a little anti-CMA and I'm not. They're just the only game in town, and it, like any other organization, is going to have its faults.

Mr. King was quite a guy, a little eccentric, but real proud of his station. He used to come to Nashville and stand in the old Andrew Jackson Hotel and grab people and holler, "We have a country station! I have Tennessee Ernie Ford!" and nobody would pay any attention to him. In fact, they'd run from him.<sup>13</sup>

Nashville music executive Charlie Williams joined KXLA as a disc jockey in 1956, unaware that the station had been all-country for seven years. But he basically agrees with Stone and Allison about why the station is not generally recognized as a pioneer.

I think it has always been true that Nashville always ignored California, mainly because someone did such a great P.R. job on Nashville. Dick Schofield was a very meticulous man, and if he said the station was country by 1949--it was.<sup>14</sup>

Biff Collie, who left Texas for California and a job at KXLA (which was filled by the time he got there) in 1957, was not aware that KXLA

had been all-country as early as 1949, and Collie had been actively involved in country radio since the late forties. He just assumed that the station was block-programmed like most other stations at that time.<sup>15</sup>

The "Folk Talent and Tunes" column in *Billboard* that was so influential in spreading around ideas about country radio had no effect in spreading the word about KXLA. Schofield remembers the column, "but I think it must have been of more influence in the east and mid-west than on the west coast."<sup>16</sup>

The station continued to be successful locally until Loyal King sold KXLA in 1959 because of failing health. The impact of the station nationally was minimal primarily because the industry failed to recognize what was taking place on the west coast and KXLA, in turn, made little attempt to have an impact anywhere but locally.

The question of who was the first to program an all-country radio station has not really been answered here. There may have been a country station on the air before 1949. But the history of country radio is too important to be left to unsubstantiated claims. The lack of recognition for KXLA and the people who operated that station illustrates a lack of research in this area of country radio's history. The importance of such research cannot be overlooked when plotting the future course of country radio. While it is impossible to forecast the future based on the past, historical research can add perspective to current events and to some extent, serve as a guide for future decisions.

#### FOOTNOTES

1. Telephone interview with Don Nelson, general manager WIRE radio and former Chairman of the Board-CMA, Indianapolis, 8 February 1979. (The CMA considers KDAV to have been the first all-country AM radio station. A spokesman for the CMA said it is entirely possible that another station was first, but simply did not get the word out nationally.)
2. Bill Sachs, "Folk Talent and Tunes," *Billboard*, 10 October 1953, p. 45. (It is important to remember these early country stations were not tied to playing the top forty or fifty songs and they did feature a great deal of live talent.)
3. "Country Leader to be Honored," *Billboard*, 1 September 1973, p. 32.
4. Telephone interview with David Pinkston, retired, Colorado Springs, Colorado, 29 January 1979.
5. "The 1978 Country Music Radio Station List," prepared by the Country Music Association, Inc. 1978.
6. Telephone interview with Dick Schofield, owner and general manager KKIS, Pittsburg, California, 15 February 1979.
7. Ibid.
8. Telephone interview with Cliffie Stone, head of the country music division for A.T.V. Music, Hollywood, California, 15 February 1979.

9. Interview with Dick Schofield.
10. Ibid.
11. Interview with Cliffie Stone.
12. Ibid.
13. Telephone interview with Joe Allison, former disc jockey, programmer, consultant, Nashville, Tennessee, 16 February 1979.
14. Telephone interview with Charlie Williams, Willie Nelson Publishing, Nashville, Tennessee, 16 February 1979.
15. Telephone interview with Biff Collie, columnist for *Radio and Records*, Nashville, Tennessee, 29 January 1979.
16. Interview with Dick Schofield.

### The Billboard Fourth Annual Disk Jockey Poll

Part 1

## POPULARITY

### Favorite Folk Recording Artists

#### Question . . .

Who are your favorite Hillbilly or Western recording artists? (List your top three preferences, including artist and label.) This question was answered by 148 country music disk jockeys only.

#### Scoring . . .

Three positions: Three points for 1st; two for 2d; one for 3d.

| PLACE | WINNER                   | RECORD COMPANY | POINTS |
|-------|--------------------------|----------------|--------|
| 1     | Red Foley                | Decca          | 200    |
| 2     | Eddy Arnold              | Victor         | 128    |
| 3     | Hank Williams            | MGM            | 124    |
| 4     | Tennessee Ernie          | Capitol        | 42     |
| 5     | Ernest Tubbs             | Decca          | 33     |
| 6     | Hank Snow                | Victor         | 30     |
| 7     | The Sons of the Pioneers | Victor         | 27     |
| 8     | Jimmy Wakely             | Capitol        | 22     |
| 9     | Jimmy Dickens            | Columbia       | 20     |
| 10    | Tex Williams             | Capitol        | 19     |
| 11    | Rex Allen                | Mercury        | 14     |
| 12    | Pee Wee King             | Victor         | 13     |
| 12    | Elton Britt              | Victor         | 13     |
| 14    | Stuart Hamblen           | Columbia       | 12     |
| 14    | Bob Willis               | MGM            | 12     |
| 16    | Moon Mullican            | King           | 11     |
| 17    | George Morgan            | Columbia       | 10     |
| 17    | Spade Cooley             | Victor         | 10     |

### Top Country & Western Records of the Year

#### Question . . .

Which single record in the Country and Western categories did you like most during the past 12 months?

#### Scoring . . .

Five positions: Five points for 1st; four for 2d; three for 3d, etc.

| PLACE | WINNER                                          | RECORD COMPANY | POINTS |
|-------|-------------------------------------------------|----------------|--------|
| 1     | Chattanooga Shoe Shine Boy—Red Foley            | Decca          | 256    |
| 2     | Shoppin' Around—Margaret Whiting & Jimmy Wakely | Capitol        | 136    |
| 3     | Lovesick Blues—H. Williams                      | MCA            | 69     |
| 4     | Oh of My Wild Gosh—Tennessee Ernie              | Capitol        | 57     |
| 5     | I'm Moving On—Hank Snow                         | Victor         | 50     |
| 5     | Mule Train—Tennessee Ernie                      | Capitol        | 50     |
| 7     | I'll Sell My Ship Alone—Moon Mullican           | King           | 46     |
| 8     | I Love You Because—Leon Payne                   | Capitol        | 45     |
| 9     | I'll Never Be Free—Ray Starr & Tennessee Ernie  | Capitol        | 40     |
| 10    | Why Don't You Love Me—Hank Williams             | MGM            | 38     |

### Favorite Folk Disk Jockeys

#### Question . . .

Who is your favorite Hillbilly disk jockey? (List top three including name of the jockey and call letters of his station and station address.) This question was asked of both disk jockeys and folk artists.

#### Scoring . . .

Three positions: Three points for 1st; two points for 2d; one point for 3d.

| PLACE | WINNER                     | STATION | ADDRESS             | POINTS |
|-------|----------------------------|---------|---------------------|--------|
| 1     | Nelson King                | WKCY    | Cincinnati, O.      | 145    |
| 2     | Randy Blake                | WJJD    | Chicago, Ill.       | 68     |
| 3     | Don Davis                  | WKCY    | Cincinnati, O.      | 57     |
| 4     | Unrle Tom George           | WWVA    | Wheeling, W. Va.    | 36     |
| 5     | Johnny Hicks               | KRLD    | Dallas, Tex.        | 34     |
| 6     | Bill Cooley                | KLEE    | Houston, Tex.       | 24     |
| 6     | Squeakin' Deacon Moore     | KOLA    | Pasadena, Calif.    | 24     |
| 8     | Don Larkin                 | WAAT    | Newark, N. J.       | 23     |
| 9     | Harry (Mushmouth) O'Connor | KMAC    | San Antonio, Tex.   | 21     |
| 10    | Dave Miller                | WPAT    | Paterson, N. J.     | 20     |
| 11    | Tennessee Ernie Ford       | KXLA    | Pasadena, Calif.    | 19     |
| 12    | Larry Carothers            | KMOX    | St. Louis, Mo.      | 18     |
| 13    | Sam Workman                | WRVA    | Richmond, Va.       | 17     |
| 14    | George Sanders             | KFYD    | Los Angeles, Calif. | 15     |
| 14    | Jon Farmer                 | WAGA    | Atlanta, Ga.        | 15     |
| 14    | Rosalie Allen              | WOV     | New York City       | 15     |
| 17    | Hugh Cherry                | WKDA    | Nashville, Tenn.    | 14     |
| 17    | Joe Rumore                 | WYOK    | Birmingham, Ala.    | 14     |
| 17    | Al Turner                  | KLIF    | Dallas, Tex.        | 14     |
| 20    | Tommy Sifton               | WONE    | Dayton, O.          | 13     |

October 7, 1950

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# A SUGGESTED MUSEUM SHOW

By Archie Green

During the Bicentennial, many American museums staged retrospective exhibitions on history, often centering these shows around particular themes such as patriotic symbols or community problems. It has taken the few years since 1976 to place our 200th birthday party in perspective by separating ballyhoo from matters of substance. In this latter category, we place the numerous museum catalogs remaining from now-dismantled shows. These publications are among the best tangible representations of the Bicentennial--what we actually chose to mark the past; how we placed artifacts and artistic depictions within the troubled frame of the mid-1970s.

While attending exhibits in 1976, I looked in vain for one organized around folk music, or its parallels and offshoots. I cannot say with absolute certainty that no such shows were put together; however, I encountered none. Perhaps a reader of the *JEMF Quarterly* attended an art exhibition geared to folk, blues, gospel, or country music. I am eager to learn of such an event, and especially of any museum publications touching these subjects. The potential exists to mount a splendid show focused on folk or folk-derived music, because many artists have depicted these expressions. When a museum commits itself to a folk music exhibition, paintings and prints of performers already found in institutional collections can be complemented by ephemera in private collections: sheet music, wall posters, hand bills, dealer displays, concert ads, album covers.

The challenge in gathering material for an exhibition of folk music visuals is not only in finding art featuring rural fiddlers or downhome bluesmen. More challenging is defining the scope of any given exhibit and identifying esthetic norms. Perhaps some day a folksong enthusiast will be in a position to encourage a museum to venture into "our music." With this goal in mind, I select for reproduction two key items as the potential core for a modest show in a venturesome museum.

This pair of pictures is united in that both represent folk music, but the two are far apart in category and function. Chronologically, the first is Thomas Hart Benton's lithograph "Coming 'Round the Mountain" (1931). The second is the sheet music cover drawing by an un-named artist

for "The Wreck of the Old 97" (1944). Readers view these reproductions here within a journal's pages; hopefully, in mind's eye, each viewer will also project this pair to a museum's wall.

In outline, these selections come from separate art domains, fine and popular, but from a single musical domain. Normally, these two songs are not treated under one rubric, for the first is a humorous parody stemming from a nineteenth-century spiritual, and the second is a serious moralistic ballad commemorating a tragic wreck in 1903. Beyond belonging to the same large bin (southern/rural/mountain/old time), the songs are not linked structurally or historically. Yet, through the remarkable coincidence of similar works of art devoted to a comic parody and a commemorative ballad, we can see linkage where hearing does not usually establish connection.

In a previous graphics feature (#37), I dealt with Thomas Hart Benton (1889-1975), and recapitulate only that he was a major painter of the American scene, a tag implying both regionalism and realism. Benton heard folksongs during his Missouri childhood as well as on walking tours of the Ozarks in the 1920s. By forming a stringband of students and fellow artists in the early 1930s, he helped bring hillbilly music to avant garde Greenwich Village audiences. He was one of the few recognized painters who also recorded an album of 78-rpm discs, *Saturday Night at Tom Benton's* (Decca 311). Hence, we know that Benton saw and heard folk music in many dimensions.

Throughout his life, Benton employed oil, tempera, or water color, and selected many scales in size from pencil sketch and easel painting to public wall mural. He turned to lithography first in 1929 and kept at this medium until his death. At times, his lithographic drawings preceded easel paintings of the same subjects; at times, a whole mural was scaled down to a lithograph; at times, the lithograph followed rather than preceded the alternate work.

Benton's fourth lithograph, "Coming 'Round the Mountain" was issued in an edition of 75 prints. It is reproduced in Creekmore Fath's



"ACCORDIAN PLAYER"





"MISSOURI GUITARIST"



"OZARK FIDDLER"



so, why? Each viewer answers questions at a personal level. The curator's challenge is to assemble material which comments on the past and provokes present-day inquiry. This has been my goal in half-a-hundred *Quarterly* features on musical graphics.

--University of Texas  
Austin



"SHE'LL BE COMING 'ROUND THE MOUNTAIN"



## A DISCOGRAPHY OF BLACKFACE COMEDY DIALOGS

By Robert Cogswell

The nineteenth century minstrel show, once touted as America's only "original" entertainment institution, has been the subject of much controversy in popular cultural writings, yet many aspects of minstrelsy remain poorly researched. Its earliest twentieth century students, Constance Rourke and Carl Wittke, voiced the prevalent opinion that the minstrel show, despite some caricature, provided the means for the Negro's legitimate contribution to American performing arts.<sup>1</sup> Revisionist scholars of the past few decades, however, have depicted minstrelsy as a racist projection of white stereotypes about blacks, with no similarities whatsoever to Negro life and culture. In his recent book Blackening Up, Robert C. Toll sheds new light on lesser known facets of minstrelsy--its appeal to anti-elitist as well as racist sentiments, its wide ranging social commentary, and the common appearance of Negroes in blackface--and he proves it to be far more complicated than either viewpoint suggests.<sup>2</sup> Among the other issues which the polemic literature on Negro minstrelsy has left in need of reappraisal are the decline of the blackface tradition and the verbal humor of minstrel performance. While the precise origins of minstrelsy are debatable, the rise of the minstrel show in the 1840s and its subsequent nineteenth century popularity are well documented. There are only sketchy accounts, however, of minstrel-derived entertainment and its gradual demise in the twentieth century. Minstrel performance materials hold considerable interest for folklorists, but here studies have concentrated only on music, song, and dance.<sup>3</sup> Treatments of minstrel humor, on the other hand, focus on stereotypes and physical depictions of the Negro, and assume that ridicule was its primary source. Some studies have mentioned broad parallels between minstrel stage comedy, Anglo-American tall tales, and traditional Afro-American humorous themes, but none involve comparative examination of specific minstrel jokes and folk humor collected in the field.

The discography which follows outlines a body of phonographic sources for minstrel-derived verbal humor which I am presently investigating in my dissertation entitled "Jokes in Blackface: A Discographic Folklore Study." It surveys spoken dialogue recordings by two-man blackface comedy teams, which were a popular form of phonograph humor during the period 1908 to 1932. After the 1890s the minstrel show proper dwindled in popularity, and it had only a fossilized existence in the twentieth century, becoming a largely amateur phenomenon by the 1930s. But blackface teams, whose verbal banter stemmed from exchanges between the endmen and interlocutor of the minstrel show "first part," flourished in vaudeville during the first decades of the century. Billy Golden, who had established himself during the earlier cylinder record era as the best known Negro dialect soloist, began recording dialogues with Joe Hughes in the fall of 1908 for Columbia, Edison, and Victor. With Hughes and his other partners, James Marlowe and Billy Heins, Golden dominated blackface dialogue records with plotted sketches in the old-time minstrel vein until the early 1920s, recording for every notable phonograph firm. During the first half of the 1920s, black teams--Flournoy Miller and Aubrey Lyles, Shelton Brooks and partners, and Arthur Moss and Ed Frye--became the most prominent practitioners of the recorded blackface dialogue. With the advent of the electrical recording process in 1926, the record industry began to tap the broader base of active vaudeville teams, and the next few years brought a peak in blackface dialogue recording. George Moran and Charles Mack's "Two Black Crows" series on Columbia outsold all others and epitomized the fast-moving "chatter" style of unrelated jokes. Charles Correll and Freeman Gosden's Victor records as "Sam 'n' Henry" and "Amos 'n' Andy" ran a close second before they ceased recording to concentrate on their radio careers. Numerous imitators and competitors appeared on other labels until 1932, when the death of vaudeville and the economic pressures of the Depression ended the era of blackface dialogue records.

From the materials outlined in the discography, I have actually located recordings of 178 different dialogues, representing 27 of the 33 blackface teams. Comparative research on the dialogue texts provides evidence not only that all kinds of folk humor were adapted to blackface performance, but also that the phonograph record was probably an important commercial influence in the dissemination of jokelore, just as it played a role in recirculating folksongs and folk music. Only restricted conclusions can be drawn from this comparative research, however, for available collections of folk humor are limited in scope and historical depth. The fact that the dialogue records predate most comparative sources vastly increases their importance. The bulk of their identifiable traditional jokelore consists of humorous narratives. Comparison to Ernest W. Baughman's Type and Motif Index of the Folktales of England and



North America has yielded 16 variants of full tale types and 180 variants of individual motifs, largely concentrated in numbskull stories and tales of lying.<sup>4</sup> Many humorous folk stories have never been collected and indexed, and printed sources have suggested the traditionality of other narrative blackface jokes. Likewise, Baughman's reference does not cover Afro-American materials, but a survey of Negro folktale collections indicates that some of the blackface jests have numerous parallels in black tradition. Only disparate comparative resources exist for "minor" or "conversational" joking genres, but even without systematic classifications and indices it is apparent that the blackface dialogues contain a wide range of other jocular lore--riddle jokes and conundrums, humorous comparisons, perverted proverbs, fixed forms of wordplay, insults, and repartee--traditional among both Anglo- and Afro-Americans. The blackface dialogues have therefore proven the usefulness of recorded sources for joke research, and further discographic work will doubtless uncover a much more extensive body of folk humor on record.

Other Negro dialect recordings alone offer an enormous area for investigation. Closely related to the blackface dialogues are the "minstrel" records made from the 1890s through the 1920s. Recorded in some instances by full minstrel troupes, but usually by studio performers recreating minstrelsy, these records gave condensed versions of full minstrel shows, including both musical selections and spoken comedy. The humor in these records ranges from interlocutor-endman repartee to fully developed plantation skits, and they contain a lesser proportion of traditional material than do the blackface dialogues. Beginning in the pre-matrix cylinder era and featuring a variety of early recording artists, these records hold special discographic problems, but a tentative outline of "minstrel" records has already been compiled.<sup>5</sup> Many early individual comedians and groups also recorded Negro dialect humor in monologues and multi-character sketches. The sermon parody was a favorite hold-over from the minstrel stage, most often rendered in Negro dialect.<sup>6</sup> Among the dialect soloists who specialized in Negro material were Al Bernard, Ralph Bingham, Evan Davies, Jay C. Flippen, George Graham, Walter C. Kelly,<sup>7</sup> Will Henry Lucas, Ed McConnell, Edwin M. Whitney, the famed Negro performer Bert Williams,<sup>8</sup> Holman Willis, and Nat M. Wills. "Coon song" routines often contained bits of joking courtship repartee between male and female Negro characters. Teams such as Len Spencer and Ada Jones, Arthur Collins and Byron Harlan, and Al Bernard and Ernest Hare popularized this type of recording. Some dialect humor was actually marketed to the Negro audience. In addition to a few of the blackface dialogues, the race record series of the 1920s included an array of comedy material which deserves research--"double entendre" routines, sermon parodies, musical sketches or "blues dialogues," and comedy excerpts from Negro stage reviews.

Beyond Negro dialect humor, early comedy recordings took many different forms. Unfortunately, little is known about most early phonograph comedians and their recordings. The only significant writings about these artists, who often performed in several comic modes, are found in the pages of Ulysses "Jim" Walsh's column, "Favorite Pioneer Recording Artists," published in *Hobbies* magazine since 1942.<sup>9</sup> Recordings in other ethnic dialects offer substantial materials of recorded folk humor. Irish comedy records commenced in the 1890s with Russell Hunting's popular "Casey" monologues, which many comedians imitated. Among the later Irish humor recordings were Steve Porter's "Flanagan" series, William Cahill's "Dinnie Donohue" series, and John Riley's "Clancey" series. Jewish comedy recordings began slightly later. The vaudeville team of Joe Weber and Lew Fields made records of their German-Yiddish act in the characters of "Mike and Meyer."<sup>10</sup> Joe Hayman initiated the "Cohen" character in 1914, which was adopted by other comedians such as George L. Thompson, Barney Bernard, Lewis Piotti, Julius Tannen, Harry Marks, and David Kline, but "Cohen" became most closely associated with the prolific Monroe Silver. Additional Jewish monologues were by Julian Rose as "Levinsky," Ralph Bingham as "Goldstein," Harry Hirschfield as "Abe Kabibble," and Fanny Brice as "Mrs. Cohen." The first German comedy records were Frank Kennedy's "Schultz" routines at the turn of the century, followed through World War I by assorted skits by Len Spencer, Ada Jones, Gilbert Girard, and Josie Sadler. Although other ethnic comedy records were not produced in comparable volume, examples of Italian, Scottish, and Norwegian dialect humor can also be found on early records.

A second area of special interest for folk humor is the "Rube" humor records which featured comical rural characters. The best known comedian in this vein was Cal Stewart, who was recording as "Uncle Josh Weathersby from Punkin Centre" by 1897, and whose output, before his death in 1919, included some 122 monologues on over two thousand separate issues.<sup>11</sup> Stewart's monologues included Münchhausen-like tall tales, numbskull stories, and purported local anecdotes, and several other comedians also imitated the "Uncle Josh" character. Charles Ross Taggart's similar "Old Country Fiddler" series began in the mid-1910s.<sup>12</sup> There were other variations on the "rube" humor formula. The traditional humorous dialogue associated with "The Arkansas Traveler" fiddle tune was first recorded by Len Spencer in 1902, and many other versions were subsequently issued.<sup>13</sup> Other kinds of "rube" sketches were performed by Frank C. Stanley, Harlan E. Knight, and Byron G. Harlan. This type of comedy was especially popular with the rural phonograph audience. Although the later hillbilly record series contained other humorous offerings, such as blackface dialogues, "rube" style humor was widely adopted, especially in comic performances by string bands. The Skillet Licker's series on Columbia, "A Corn Licker Still in Georgia," was the best known of these musical comedy serials,<sup>14</sup> but other companies, Brunswick in particular, recorded many musicians' similar attempts at country comedy. Hillbilly

records also featured rural humor in Cajun French dialect, with Creole monologues like Jospeh P. Landry's "Jack Lafiance" talks on Victor, and Brunswick recordings of "The Mayor of Bayou Pom Pom" by Walter Coquille and "Senator Francois" by Wesley Whitson.

Before the evidence of folk humor in these additional varieties of comedy recording can be evaluated, basic discographic inventories, such as presented here for the blackface dialogues, will be required. As a preliminary step, discographic research not only identifies recordings which must eventually be located, but also provides information useful in interpreting the records as folklore documents. While many discographies contain much more extensive data--such as place of recording, accompanying musicians, alternate unissued takes, and cutout dates--I have limited the information in my listing to titles, performer identification, matrix and release numbers, and dates of recording and release. The latter two are particularly important in using the phonograph record as a folklore source. The recording date establishes a point in time analogous to the date of collection for materials gathered in the field, and the release date stands as a terminus a quo for the record's possible influence on oral tradition. I hope that the discography will prove suggestive for further work with early comedy recordings and will contribute to a fuller historical knowledge of jocular folklore through popular sources.

#### FOOTNOTES

1. Constance Rourke, American Humor: A Study of the National Character (New York: Harcourt Brace Jonanovich, Inc., 1931); Carl Wittke, Tambo and Bones: A History of the American Minstrel Stage (Durham, N. C.: Duke University Press, 1930).
2. Robert C. Toll, Blacking Up: The Minstrel Show in Nineteenth-Century America (New York: Oxford University Press, 1974).
3. See, for example, Hans Nathan, Dan Emmett and the Rise of Early Negro Minstrelsy (Norman: Oklahoma University Press, 1962); Robert B. Winans, "The Folk, the Stage, and the Five-String Banjo in the Nineteenth Century," Journal of American Folklore 89 (1976): 407-37; and Marian Hannah Winter, "Juba and American Minstrelsy," in Chronicles of American Dance, ed. Paul Magriel (New York: Henry Holt and Co., 1948), pp. 39-64.
4. Indiana University Folklore Series, No. 20 (The Hague, Netherlands: Mouton & Co., 1966).
5. A. R. Danberg, "A Preliminary Study of the American Minstrel Theatre on Phonograph Record, 1894-1929," Record Research, nos. 22 (April/May 1959) through 36 (June 1961). See also Frank Andrews, "Minstrels, Minstrel Shows, & Early Recordings," The Talking Machine Review, No. 47 (1977), pp. 1063-76.
6. Charles K. Wolfe treats a non-Negro sermon parody recording in "Southwestern Humor and Old-Time Music: Lunsford's 'Speaking the Truth,'" JEMFQ 10 (1974): 31-34. I have amassed many additions to his note on other sermon parody records (#7, p. 34) too numerous to be cited here.
7. On Kelly, see Brian Rust with Allen G. Debus, The Complete Entertainment Discography from the Mid-1890s to 1942 (New Rochelle, N. Y.: Arlington House, 1973), p. 388.
8. For listings of Bert Williams' records, see Ann Charters, Nobody: The Story of Bert Williams (London: The MacMillan Co., 1970), pp. 150-51; and Rust and Debus, pp. 366-70.
9. Lack of an index to Walsh's useful commentary has been a hindrance in the past, but one has at last been compiled by David Devensky, "An Index to Jim Walsh's Articles in Hobbies (1942-1977)," Record Research, no. 159/60 (December 1978): 6-8. I have not cited Walsh's numerous writings on the comedians whom I mention, because reference to them can now be found in this compilation.
10. See Rust and Debus, pp. 659-60.
11. In addition to Walsh's writings on Cal Stewart, beginning in Hobbies, 55, no. 11 (January 1951), other articles about Stewart include John A. Petty, "Cal Stewart--The Acoustic King of Comedy," New Amberola Graphic, no. 11 (1974): 2-7, and "A Look at A Phenomenal Recording Session: Cal Stewart's 1919 Columbia Matrices," New Amberola Graphic, no. 16 (1976): 3-5; and George A. Blacker, "Where Was Pumpkin Center?, or Some Comments on Early Recorded Rural Comedy," Antique Phonograph Monthly 1, no. 5 (May 1973): 3-4, and "Where Was Pumpkin Center? (Part 2)," Antique Phonograph Monthly 1, no. 6 (June-July 1973): 9. A list of all known "Uncle Josh" records is John A. Petty, "Uncle Josh - Cal Stewart Cylinder-Discography" (typed manuscript, 1977).
12. Blacker.
13. See "From the Archives: 'The Arkansas Traveler,'" JEMFQ 6 (1970): 51-57.
14. John Edwards, "A Discography of Columbia Rural Drama Records," Caravan, no. 19 (January 1960): 36-37, 41.



This discography outlines recorded materials to be used in a doctoral dissertation entitled "Jokes in Blackface: A Discographic Folklore Study." It covers spoken dialogues by two-man blackface teams commercially issued in the United States and Canada during the period 1908-1932. It does not include recordings made for radio or, with the exception of Billy Golden's dialogues, those in which songs are most prominent. Many varieties of Negro dialect humor on record fall outside this category--"minstrel" records, "coon song" routines, monologues, group sketches, and "blues dialogues." For a summary of these, see "Related Comedy Recordings."

The discography is organized alphabetically by team name, by main comedian (for those who performed with several partners or with unspecified partners), or by billing (when real identities are uncertain). Under each heading recordings are grouped by record company in matrix sequence (when known) or by release number. The listing gives only routine title (left column); matrix and take number and recording date (middle column); and release number, side designation, and date of issue (right column or columns). Other information, such as unissued matrices, descriptive sub-titles, copyright credits, variations in performers' names as they appeared on labels, accompanying musicians, and place of recording, is not included; in some cases this data can be found in the printed sources cited. For the sake of standardization, the working of some titles and the format of some numbers (involving placement of dashes and use of small-case letters) have been slightly altered in this listing. Dates are given in the form day/month/year, month/year, or year alone, depending upon available information.

#### RECORD LABEL ABBREVIATIONS

|        |                              |     |                         |
|--------|------------------------------|-----|-------------------------|
| Apx    | Apex                         | Lyr | Lyric                   |
| Art    | Arto                         | Maj | Majestic                |
| Ba     | Banner                       | Mic | Microphone (Canadian)   |
| Be     | Bell                         | OK  | Okeh                    |
| Br     | Brunswick                    | Op  | Operaphone              |
| Br(C)  | Brunswick (Canadian)         | Or  | Oriole                  |
| Bu     | Bullet                       | Ox  | Oxford                  |
| Ca     | Cameo                        | Pa  | Paramount               |
| Ch     | Champion                     | PoK | Par-O-Ket               |
| Co     | Columbia                     | Pat | Pathe                   |
| Cq     | Conqueror                    | P-A | Pathe-Actuelle          |
| Cre    | Crescent                     | Pe  | Perfect                 |
| Di     | Diva                         | PC  | Phono-Cut               |
| Do     | Domino                       | Pn  | Phonola (Canadian)      |
| Do(C)  | Comino (Canadian)            | Ra  | Radiex                  |
| EA     | Edison Amberol cylinder      | Re  | Regal                   |
| EBA    | Edison Blue Amberol cylinder | Rex | Rex                     |
| EDD    | Edison Diamond Disc          | Ro  | Romeo                   |
| Em     | Emerson                      | Si  | Silvertone              |
| Emp    | Empire                       | Std | Standard                |
| Gnt    | Gennett                      | Str | Starr (Canadian)        |
| Gnt(C) | Gennett (Canadian)           | Spr | Superior                |
| GG     | Grey Gull                    | Spt | Supertone               |
| Har    | Harmony                      | Un  | United                  |
| Imp    | Imperial                     | US  | US Everlasting cylinder |
| Ind    | Indestructible cylinder      | VT  | Velvetone               |
| Jwl    | Jewel                        | VI  | Victor                  |
| LaB    | Ba Belle                     | Vit | Vitaphone               |
| Kl     | Lakeside                     | Zo  | Zonophone               |
| Li     | Lincoln                      |     |                         |

ABRAMS & FRAZIER (L. H. Abrams & Arnold Frazier)

Gennett. George Blacker provided data on the following, which were identified as unissued in the Gennett ledgers.

|                     |                   |          |
|---------------------|-------------------|----------|
| Ham & Bones - Pt. 1 | N18275 (23/12/31) | unissued |
| Ham & Bones - Pt. 2 | N18276 (23/12/31) | unissued |

BAXLEY & THOMPSON (?)

Grey Gull. The identity of this team, who appeared on the affiliated Grey Gull and Radiex labels, is unknown.

|                      |              |         |         |
|----------------------|--------------|---------|---------|
| Wedding Bells        | 2721A (1927) |         | Ra 4168 |
| Jail Birds           | 2722A (1927) |         | Ra 4168 |
| Andy Goes A' Hunting | 2783A (1928) | GG 4211 | Ra 4211 |
| Andy Gets Learnin'   | 2784 (1928)  | GG 4211 | Ra 4211 |

BERNARD & BEARD (Al Bernard & Billy Beard)

Okeh. Bernard was a prolific recording artist, whose output included solo songs, song duets with several partners (some of his recordings with Ernest Hare contain bits of dialogue in the "coon song" vein), and Negro dialect monologues (such as the "Rufus Green" series on Grey Gull). To my knowledge the following on Okeh were his only full dialogue recordings.

|                |                     |                    |
|----------------|---------------------|--------------------|
| Black Opinions | w401120-A (15/9/28) | OK 41140 (5/12/28) |
| Fowl Talk      | w401121-A (15/9/28) | OK 41140 (5/12/28) |

SHELTON BROOKS

Okeh. This versatile Negro entertainer, who composed "Darktown Strutters' Ball" in 1917, made a number of comedy recordings in the blackface dialogue tradition, although he never appeared in a team billing. His spoken comedy releases were either attributed to Brooks alone and identified as "monologues" [m], in which case Brooks performed both parts in the dialogue, or credited to "Shelton Brooks & Company" [& Co.], with supporting comedians unidentified. This list does not include other records which do not involve much dialogue, such as Brooks' sung performances (both solos and duets with Sara Martin), comic songs in the Bert Williams style, and groups skits dominated by music. For a fuller listing of Brooks' recordings, see Rust, CED, pp. 111-112, and Moogk, p. 166, and also note OK 4776 ("Back Biting"/"Not Tonight"), OK 4823 ("It Takes Money to Cure My Blues"/"When the Dixie Sun Goes Down"), and OK 8408 ("In My Southern Harem"/"I Was Marching Through Georgia"), not given in these sources. Some of these recordings [\*] have not been located and may not qualify as dialogues.

|                                          |                      |                   |           |
|------------------------------------------|----------------------|-------------------|-----------|
| Darktown Court Room [& Co.]              | S-7874-B (5/21)      | OK 4428 (12/21)   | Pn 4428   |
| The Chicken Thieves [m]                  | S-70808-B (8/22)     | OK 4682-A (1922)  | Pn 4682-A |
| Collecting Rents [m]                     | S-70813-B (8/22)     | OK 4682-B (1922)  | Pn 4682-B |
| The Family Quarrel [m]                   | S-71269-B (2/23)     | OK 4798-A (1923)  |           |
| The Third Degree [m]                     | S-71270-A (2/23)     | OK 4798-B (1923)  |           |
| The New Darktown Judge [& Co.]           | S-72042-B (11/23)    | OK 4996-A (1923)  |           |
| Then I'll Go In That Lion's Cage [& Co.] | S-72043-A (11/23)    | OK 4996-B (1923)  |           |
| * The Old Veterans [& Co.]               | (1924)               | OK 40137 (1924)   |           |
| * Buddies [& Co.]                        | (1924)               | OK 40137 (1924)   |           |
| * You Got to Go [m]                      | S-72956 (5/11/24)    | OK 40232 (1924)   |           |
| * That's Enough [m]                      | S-72957 (5/11/24)    | OK 40232 (1924)   |           |
| * Pot of Gold [m]                        | (1924)               | OK 40274 (1924)   |           |
| * You'll Be a Cousin Shy [m]             | (1924)               | OK 40274 (1924)   |           |
| * The Spiritualists [& Co.]              | (1925)               | OK 40385 (1925)   |           |
| * Work Don't Bother Me [& Co.]           | (1925)               | OK 40385 (1925)   |           |
| The New Professor [m]                    | S-73824-A (10/12/25) | OK 40528-B (1925) |           |
| Jail Birds m                             | S-73825-B (10/12/25) | OK 40528-A (1925) |           |
| * The Fortune Teller                     | S-74053 (3/26)       | OK 40605 (1926)   |           |
| * Domestic Troubles                      | S-74054 (3/26)       | OK 40605 (1926)   |           |

BROWN & WHITELEW (?)

Compo. Alex Robertson reports that this Apex release was advertised in the Montreal Star as being "from the Two Black Crows." The performers, yet unidentified, were probably Canadian, and the record appears to be Compo's first Canadian "covers" of Moran & Mack, followed by the "Maltby & Slappey" series. The disc has not been located.

|                         |                |           |
|-------------------------|----------------|-----------|
| The Two Kilties - Pt. 1 | 2924 (14/7/27) | ApX 26055 |
| The Two Kilties - Pt. 2 | 2925 (14/7/27) | ApX 26055 |

BROWNING & HUGHES (W. E. Browning & Joe Hughes)

Emerson. Bill Bryant provided identification of Browning, who also recorded comedy in other dialects. Hughes was best known as Billy Golden's primary partner.

|                            |        |                     |
|----------------------------|--------|---------------------|
| A Colored Man's Conscience | 1238-2 | Em 5189 (4-5/17) 6" |
| The Tale of the Coat       | 2438-2 | Em 7171 (6/17) 7"   |
| The Tale of the Coat       |        | Em 5209 (7/17) 6"   |
| A Colored Man's Conscience | 2439-2 | Em 7202 (8/17) 7"   |

"BUD & SAM" (Bud Allen & Bob Rickett)

Columbia. These recordings appeared in the Columbia race series.

|                              |                     |                      |
|------------------------------|---------------------|----------------------|
| What Cha-Do-Dat-Fer? - Pt. 1 | w146813-3 (27/7/28) | Co 14347-D (20/9/28) |
| What Cha-Do-Dat-Fer? - Pt. 2 | w146814-2 (27/7/28) | Co 14347-D (20/9/28) |

COBB & GRAY (Gene Cobb & Jack Gray)

Gennett. Data on these recordings were supplied by George Blacker from the Gennett ledgers.

|                           |                     |                 |          |
|---------------------------|---------------------|-----------------|----------|
| Honey Gal & Smoke - Pt. 1 | GE 14332 (10/11/28) | Gnt 6669 (1928) |          |
|                           |                     | Ch 15627 (1928) | Spt 9383 |
| Honey Gal & Smoke - Pt. 2 | GE 14333 (10/11/28) | Gnt 6669 (1928) |          |
|                           |                     | Ch 15627 (1928) | Spt 9383 |

[Ch and Spt releases titled "Social Functions - Pts. 1/2"]

COOK & FLEMING (Phil Cook & Vic Fleming)

Cook also recorded songs and non-blackface comedy material not listed here (as part of "Cotton & Morpheus on Brunswick, and as "Phil & Jerry" and "Phil and his Boyfriend Sam" on Edison).

A. Edison. On the following Edison recordings Cook & Fleming were identified only as "Two Dark Knights." Five of their Diamond Disc dialogues also appeared on Blue Amberol cylinder.

|                    |                    |                     |          |
|--------------------|--------------------|---------------------|----------|
| In Jail            | 11997-A (31/10/27) | EDD 52133-R (12/27) | EBA 5437 |
| Motoring           | 11998-A (31/10/27) | EDD 52133-L (12/27) |          |
| Pullman Porters    | 18038-C (17/11/27) | EDD 52151-R (1/28)  | EBA 5449 |
| All At Sea         | 18039-C (17/11/27) | EDD 52151-L (1/28)  |          |
| Mule Mileage       | 18091-B (8/12/27)  | EDD 52172-R (3/28)  | EBA 5481 |
| Love Affairs       | 18092-B (8/12/27)  | EDD 52172-L (3/28)  | EBA 5461 |
| On A Laundry Wagon | 18229-C (11/2/28)  | EDD 52228-R (4/28)  | EBA 5508 |
| The Dish Washers   | 18230-C (11/2/28)  | EDD 52228-L (4/28)  |          |
| In a Garage        | 18231-B (11/2/28)  | EDD 52250-R (7/28)  |          |
| The Bricklayers    | 18232-C (11/2/28)  | EDD 52250-L (7/28)  |          |



B. Plaza. The following Plaza matrices were issued on various labels, sometimes coupled with Miller & Lyles' Plaza material, and all of these routines were also recorded for Edison (above). The first matrix numbers given, and their recording dates, were taken from Kendziora's "Plaza 5000 Series" list. Other numbers in the matrix column come from corresponding discs, and those given in brackets are "control numbers" assigned by different labels. On most releases the performers were identified as Cook & Fleming and billed as "Two Licorice Drops" [TLD]. In some instances (on Jewel and Oriole) the performers were pseudonymously identified as "Big Boy & Shorty" [BB&S] and billed as "A Coupla' Coo-Coo's" [CCC]. The last two matrices, as noted, were by Cook and another partner, Mitchell (first name unknown), and the performers were so identified on the corresponding releases. While the billing "Two Wise Owls" [TWO] was most often associated with them, it was in at least one case shared by Cook & Fleming. This is probably not a complete listing of releases from the Plaza matrices.

|                                             |                 |                                                                       |
|---------------------------------------------|-----------------|-----------------------------------------------------------------------|
| Motoring                                    | 7585 (27/10/27) | Ba 2173- TLD<br>Or 1085B BB&S, CCC<br>Ro 1258-B TLD<br>Apx 8687       |
| [Apx released as "Automobile Ride"]         |                 |                                                                       |
| In Jail                                     | 7586 (27/10/27) | Ba 2172 [TLD]<br>Ca 0238 [TLD]<br>Or 1084<br>Apx 8687                 |
| Pullman Porters                             | 7680 (27/10/27) | Ba 2179 [TLD]<br>Or 1115<br>Jwl 5182-B [BB&S, CCC]<br>Cq 7087         |
| All At Sea                                  | 7681 (14/12/27) | Ba 2178 [TLD]<br>Or 1114 [BB&S, CCC]<br>Cq 7087<br>Do 0219<br>Re 8494 |
| Bricklayers                                 | 7779 (10/2/28)  | Ba 7070 [TLD]<br>Je 5251 [BB&S]                                       |
| Mule Mileage                                | 7780 (10/2/28)  | Ba 7070 [TLD]<br>Re 8590<br>Do 0248-A [TWO]<br>Jwl 5251 [BB&S]        |
| by Cook & Mitchell:                         |                 |                                                                       |
| On the Laundry Wagon                        | 7971 (11/5/28)  | Ba 7153 [TLD]<br>Cq 7180                                              |
| The Dish Washer                             | 7972 (11/5/28)  | Ba 7153 [TLD]<br>Do 0248-B [TWO]<br>Cq 7180<br>Re 8590 [TWO]          |
| [Cq released as "Two Wise Owls - Pts. 1/2"] |                 |                                                                       |

#### CORRELL & GOSDEN (Charles J. Correll & Freeman F. Gosden)

Victor. This listing does not include songs and unissued matrices by Correll & Gosden, which can be found in Rust, CED, pp. 150-151. This team also made a series of recordings for the Top Ten label during the 1940s.

as "Sam 'n' Henry":

|                                       |                       |                     |
|---------------------------------------|-----------------------|---------------------|
| Sam' Phoning His Sweetheart 'Liza     | BVE-35328-3 (20/4/26) | Vi 20032-A (6/26)   |
| Sam 'n' Henry At the Dentist's        | BVE-35329-1 (20/4/26) | Vi 20032-B (6/26)   |
| Sam's Speech At the Colored Lodge     | BVE-35066-2 (27/5/26) | Vi 20093-A (6-8/26) |
| Sam 'n' Henry Buying Insurance        | BVE-35067-2 (27/5/26) | Vi 20375-B (1-2/27) |
| Sam 'n' Henry Rollin' the Bones       | BVE-35068-1 (27/5/26) | Vi 20375-A (1-2/27) |
| Sam 'n' Henry at the Fortune Teller's | BVE-35073-1 (27/5/26) | Vi 20093-B (6-8/26) |
| Sam's Big Night                       | BVE-39092-1 (7/7/26)  | Vi 20788-A (8-9/27) |
| The Morning After                     | BVE-39093-2 (7/7/26)  | Vi 20788-B (8-9/27) |

as "Amos 'n' Andy":

|                                                        |                        |                       |
|--------------------------------------------------------|------------------------|-----------------------|
| Is Everybody in Your Family as Dumb as You Is? - Pt. 1 | BVE-46424-2 (17/7/28)  | Vi 22119-A (11-12/29) |
| Is Everybody in Your Family as Dumb as You Is? - Pt. 2 | BVE-46425-1 (17/7/28)  | Vi 22119-B (11-12/29) |
| The Presidential Election - Pt. 1                      | BVE-46426-2 (17/7/28)  | Vi 21608-A (9/28)     |
| The Presidential Election - Pt. 2                      | BVE-46427-2 (17/7/28)  | Vi 21608-B (9/28)     |
| At the Bullfight                                       | BVE-57444-2 (22/11/29) | Vi 22234-B (1-3/30)   |
| The Dairy                                              | BVE-57445-2 (22/11/29) | Vi 22234-A (1-3/30)   |
| I'se Regusted (Take Off That Shoe)                     | BVE-59915-2 (4/4/30)   | Vi 22393-A (6-7/30)   |
| Check and Double Check (In the Gymnasium)              | BVE-59916-3 (4/4/30)   | Vi 22393-B (6-7/30)   |

#### EASTON & HOWELL (Sidney Easton & Bert Howell)

Paramount. Max Vreede reports that no copies of the following record are known. The team, however, is very likely a black-face duo, the only to record in the Paramount race series.

|                       |      |                 |
|-----------------------|------|-----------------|
| Catchin' 'Erbs, Pt. 1 | L729 | Pm 13061 (1931) |
| Catchin' 'Erbs, Pt. 2 | L730 | Pm 13061 (1931) |

#### BILLY GOLDEN & partners

This listing does not cover all of Billy Golden's recordings, only his dialogues with Joe Hughes, Billy Heins, and James Marlowe (variations on these names as they appeared on labels are not noted here). It does not include Golden's solo recordings, or group sketches and minstrel records in which he participated, although these categories contain related comedy material. The first team to specialize in blackface comedy recordings, Golden & Hughes began performing sketches for Columbia, Edison, and Victor in October and November of 1908, and afterwards dialogues dominated Golden's recorded output. The listing is organized alphabetically by label in three sections: MAJOR LABELS (Columbia, Edison Victor), A-C; CYLINDERS, D-E; OTHER DISCS, F-V. The teams are identified as follows:

GHu = Golden & Hughes  
GHe = Golden & Heins  
GM = Golden & Marlowe

To provide a cross-reference to different versions of the same routine, each routine is assigned a code number according to the partner with which the dialogue was most often performed. Variations in title can be clarified by consulting the index of routines by code number which follows. In some cases Golden re-recorded a routine with another partner; in these instances the actual recording partner is given, with the routine's code number in brackets. A few unlocated recordings, not identifiable with any routines by title, have not been assigned code numbers. Where information on unissued recordings has come my way, I have included it, but these data are incomplete.

## MAJOR LABELS

A. Columbia. For most of the data below I am indebted to Tim Brooks and Bill Bryant. The recording dates given are actually the dates of shipment of the master from the New York studio--usually the same date of the recording session, but perhaps in error in some cases. Reissues from Columbia masters on other labels are also listed here.

|           |                                                                                      |                        |                                                                            |                             |
|-----------|--------------------------------------------------------------------------------------|------------------------|----------------------------------------------------------------------------|-----------------------------|
| GHu1      | Shipmates                                                                            | 30184-3 (26/10/08)     |                                                                            | Co A5080 (1/09)             |
| GHu2      | My Uncle's Farm                                                                      | 30405-3 (26/3/10)      |                                                                            | Co A5173 (7/10)             |
| GHu3      | Darkey's School Days                                                                 | 30406-1 (26/3/10)      |                                                                            | Co A5251 (3/11)             |
| GHu4      | Darktown Poets                                                                       | 19565-2, -3 (26/3/10)  | Co A1085 (1/12)<br>Std A1085<br>Lk 70690<br>Ox 19565<br>Si 19565           |                             |
| GHu5      | Working on the Farm                                                                  | 30850-6 (18/9/11)      |                                                                            | Co A5346 (2/12)             |
| GHu6      | Jimmy Trigger, or The Boy Hero                                                       | 19892-3 (21/5/12)      | Co A1193 (10/12)<br>Lk 70690<br>Ox 19892<br>Vit 10146                      |                             |
| GHu7      | Whistling Pete                                                                       | 38214-1 (23/8/12)      | Co A1291 (6/13)<br>Lk 70404<br>Std A1291<br>Un A1291                       |                             |
| GHu8      | Unlucky Mose                                                                         | 36848-1, -2 (23/12/13) |                                                                            | Co A5578 (9/14)             |
| GHu9      | Clammy Green                                                                         | 36849-5 (23/12/13)     |                                                                            | Co A5614 (1/15)<br>Lk 90126 |
| GHu10     | I'se Gwine Back to Arkansas                                                          | 36982-3 (26/5/14)      | Co A5578 (9/14)                                                            |                             |
| GM1       | The Curio Seekers                                                                    | 37418- (15/10/15)      |                                                                            | Co A5752 (2/16)             |
| GM2       | A Coon's Attempted Suicide                                                           | 37454- (29/10/15)      |                                                                            | Co A5752 (2/16)             |
| GM3       | Marriage Difficulties                                                                | 46381-1 (7/2/16)       | Co A1971 (6/16)<br>Si 3185 (1924)                                          |                             |
| GM4       | Hospital Patients                                                                    | 46937-2 (21/7/16)      | Co A2235 (7/17)                                                            |                             |
| GM5       | Darkey's Oration on Woman                                                            | 47264-3 (3/1/17)       | Co A2235 (7/17)                                                            |                             |
| GHe1      | A Trip to Heaven                                                                     | 77166- (18/6/17)       | unissued                                                                   |                             |
| GHe2      | Towser is Dead                                                                       | 77167- (21/9/17)       | Co A2461 (3/18)                                                            |                             |
| GHe3      | In a Bird Store                                                                      | 77363- (21/9/17)       | Co A2461 (3/18)                                                            |                             |
| GHe4      | Up for Sentence                                                                      | 77364- (21/9/17)       | Co A2551 (8/18)<br>Di 2558-G (1928)<br>Ha 558-H (1928)<br>VT 1558-V (1928) |                             |
| GHe5      | [Di, Ha, VT issued as "A Day in Court" by "Jones & Crawford"]<br>The Colored Recruit | 77655-2 (31/1/18)      | Co A2551 (8/18)<br>Di 2558-G (1928)                                        |                             |
|           | [Di, Ha, VT issued as "The New Recruit" by "Jones & Crawford"]                       |                        | Ha 558-H (1928)<br>VT 1558-H (1928)                                        |                             |
| GHe7      | Sniping Possum                                                                       | 78090- (14/10/18)      | unissued                                                                   |                             |
| GHu11     | Fishing and Drinking                                                                 | 78412-4 (1/5/19)       | Co A2859 (4/20)                                                            |                             |
| GHu12     | Back Home on the Farm                                                                | 78416-1 (5/5/19)       | Co A2859 (4/20)                                                            |                             |
| GHu13     | The Colored Doctors                                                                  | 78417- (5/5/19)        | unissued                                                                   |                             |
| GHu       | Darkey's Oration on Women [GM5]                                                      | 78603- (28/7/19)       | unissued                                                                   |                             |
| GHu       | Hospital Patients [GM4]                                                              | 78604- (28/7/19)       | unissued                                                                   |                             |
| GHe7      | Sniping Possum                                                                       | 78090- (14/10/18)      | unissued                                                                   |                             |
| GHu11     | Fishing and Drinking                                                                 | 78412-4 (1/5/19)       | Co A2859 (4/20)                                                            |                             |
| GHu12     | Back Home on the Farm                                                                | 78416-1 (5/5/19)       | Co A2859 (4/20)                                                            |                             |
| GHu13     | The Colored Doctors                                                                  | 78417- (5/5/19)        | unissued                                                                   |                             |
| GHu [GM5] | Darkey's Oration on Women                                                            | 78603- (28/7/19)       | unissued                                                                   |                             |
| GHu [GM4] | Hospital Patients                                                                    | 78604- (28/7/19)       | unissued                                                                   |                             |
| GHu14     | A Matrimonial Mixup                                                                  | 78729-6 (11/10/19)     | Co A2974 (11/20)                                                           | LaB AL 5094 (1919-20)       |
| GHu15     | The Bell Boys                                                                        | 78731-2 (14/10/19)     | Co A2974 (11/20)                                                           | LaB AL 5094 (1919-20)       |
| GHu       | The Last Will of John Barleycorn                                                     | 79186- (5/21/20)       | unissued                                                                   |                             |
| GHu16     | Who Stole the Chickens?                                                              | 79187- (5/21/20)       | unissued                                                                   |                             |

B. Edison. Bill Bryant, Milford Fargo, John Petty, and Leah Burt of the Edison National Historic Site provided blocks of data supplementing those available in published Edison sources. This listing does not include Golden's Edison solos or skits with the Empire Vaudeville Company, but it does cover unissued disc recordings. It is divided into two sections--cylinder-derived issues and disc-derived issues. The earlier Edison dialogues were recorded on cylinder masters and issued first on four minute black wax Amberol cylinders (EA), then on improved Blue Amberol cylinders (EBA). Information on the recordings of these materials is not complete. The ten recording dates given in brackets in the matrix column represent entries for Golden & Hughes in the Edison cash books during the first portion of this period, and they may not be the correct dates for the corresponding releases, which appear in the order of their Amberol issue. Dialogues issued only on Blue Amberol follow in release sequence. Four of the Amberol routines were later remade for release on Diamond Disc. These are noted by an asterisk (\*) after their title, and the disc masters are given later. The second section contains recordings made after Edison's switch to disc masters. These dialogues are given in order of their recording. In a few cases titles were re-recorded and a new master was used for subsequent pressings. All remade matrices are so noted (rmd), and those which replace disc masters are given below the originals.

## Cylinder-derived issues:

|       |                         |            |                |                  |
|-------|-------------------------|------------|----------------|------------------|
| GHu1  | The Shipmates *         | (28/10/08) | EA 72 (2/09)   | EBA 2045 (11/13) |
| GHu2  | My Uncle's Farm *       | (2/12/08)  | EA 111 (4/09)  | EBA 1511 (12/12) |
| GHu3  | Darkey School Days      | (11/2/09)  | EA 151 (6/09)  | EBA 1712         |
| GHu17 | Bear's Oil *            | (14/4/09)  | EA 178 (8/09)  | EBA 1948         |
| GHu18 | Turkey in the Straw     | (22/4/09)  | EA 219 (10/09) | EBA 1769 (6/13)  |
| GHu19 | Two Happy Darkey Boys   | (12/12/09) | EA 403 (4/10)  |                  |
| GHu20 | Down in Turkey Hollow   | (26/1/10)  | EA 422 (5/10)  |                  |
| GHu21 | Comic Epitaphs          | (28/1/10)  | EA 546 (11/10) | EBA 2006         |
| GHu13 | Doctor's Testimonials   | (26/3/10)  | EA 609 (2/11)  | EBA 1880         |
| GHu4  | Two Poets *             | (20/9/10)  | EA 663 (4/11)  | EBA 2101 (1914)  |
| GHu7  | Whistling Pete          |            | EA 842 (12/11) | EBA 2382         |
| GHu5  | An Easy Job on the Farm |            | EA 958 (2/12)  | EBA 1907         |
| GHu6  | Jimmy Trigger-Soldier   |            | EA 1024 (2/12) |                  |
| GHu22 | Joinin' de Church       |            | D-3            |                  |

[Special series Amberol offered to customers who converted two minute to four minute phonograph]

|       |                                             |  |  |                   |
|-------|---------------------------------------------|--|--|-------------------|
| GHu23 | Darktown Eccentricities                     |  |  | EBA 1571 (11/12)  |
| GHu8  | Unlucky Mose                                |  |  | EBA 1644 (3/13)   |
| GHu9  | Clammy Green                                |  |  | EBA 1837 (9/13)   |
| GHu24 | The Hotel Porter and the Traveling Salesman |  |  | EBA 2074 (12/13)  |
| GHu25 | Aunt Mandy                                  |  |  | EBA 2192 (2-3/14) |
| GHu10 | Going Back to Arkansas                      |  |  | EBA 2308 (6/14)   |



GHu26 Jimmy Trigger's Return from Mexico

## Disc-derived issues:

|       |                                    |                                                            |                                                                                                                                   |
|-------|------------------------------------|------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------|
| GHu4  | The Two Poets                      | rmd 1040 (1912)                                            | EDD 50003-R<br>EDD 50010-R<br>EDD 50017-L<br>EDD 50029-R<br>[demonstration records<br>discontinued by 7/13]<br>EDD 50054-R (8/13) |
| GHu17 | Bear's Oil                         | rmd 2732-C (1914)<br>rmd 1202 (1912-13)                    | EDD 50046-R<br>[demonstration record]<br>EDD 50054-L (8/13)                                                                       |
| GHu1  | The Shipmates                      | rmd 2730-C (1914)<br>rmd 1206 (1912-13)<br>rmd 2729 (1914) | EDD 50056-L (8/13)                                                                                                                |
| GHu2  | My Uncle's Farm                    | rmd 1207 (1912-13)<br>rmd 2733 (1914)                      | EDD 50056-R (8/13)                                                                                                                |
| GM6   | The Insect Powder Agent            | 3566 (5/2/15)<br>rmd 3944 (1915)                           | EDD 50236-R (10/15)                                                                                                               |
| GM1   | The Relic Hunters                  | 3952 (8/7/15)                                              | EBA 2598 (1915)<br>EBA 2723 (11/15)<br>EDD 50280-R                                                                                |
| GM2   | Henry Gibson's Narrow Escape       | 4190 (1915)                                                | EBA 2804 (2/16)<br>EDD 50321-R (3/16)                                                                                             |
| GM3   | Matrimonial Difficulties           | 4564 (7/3/16)                                              | unissued                                                                                                                          |
| GM7   | A Love-Sick Coon                   | 4606 (1916)                                                | EBA 2943 (1916)<br>EDD 50374-R (12/16)                                                                                            |
| GM4   | Hospital Patients                  | 4870 (1916)                                                | EBA 2981 (10/16)<br>EDD 50513-L (5/19)                                                                                            |
| GM    | Jimmy Trigger's Return from Mexico | rmd 4871 (13/7/16)                                         | unissued                                                                                                                          |
| GM5   | Darkey's Oration on Woman          | 5226-C (1917)                                              | EBA 3255<br>EDD 50654-L (7/20)                                                                                                    |
| GM8   | The Coon Waiters                   | 5232-C (1917)                                              | EBA 3158 (5/17)<br>EDD 50532-L (7/19)                                                                                             |
| GHe2  | Bill's Dog Towser                  | 5650                                                       | EBA 3329 (12/17)<br>EDD 50463-L (4/18)                                                                                            |
| GHe1  | Bill's Visit to St. Peter          | 5651                                                       | EBA 3317<br>EDD 50587-L (12/19)                                                                                                   |
| GHe5  | The Colored Recruits               | 5995-C (1918)                                              | EBA 3546<br>EDD 50478-R (1/19)                                                                                                    |
| GHe6  | Good and Bad                       | 6081-C (1918)                                              | EBA 3559<br>EDD 50605-R (2/20)                                                                                                    |
| GHe4  | Ambrose and Steve in Court         | 6315-A (1919)                                              | EBA 3619<br>EDD 50871-R (3/22)                                                                                                    |
| GHe7  | A Coon 'Possum Hunt                | 6505-C (1919)                                              | EBA 3712<br>EDD 50520-L (6/19)                                                                                                    |
| GHu15 | The Bell Hops                      | 6962 (1919)                                                | EBA 3942 (5/20)<br>EDD 50886-L (5/22)                                                                                             |
| GHu12 | Back Home on the Farm              | 6967 (8/10/19)                                             | EBA 3912 (5/20)<br>EDD 51082-L (12/22)                                                                                            |
| GHu14 | A Matrimonial Mixup                | 7035 (1920)                                                | EBA 3957 (5/20)<br>EDD 50644-R (6/20)                                                                                             |
| GHu16 | Who Stole the Chickens?            | 7364-C (1920)                                              | EBA 4529 (6/22)<br>EDD 50901-R (7/22)                                                                                             |
| GHu27 | The Life Insurance Policy          | 7374-A (1920)                                              | EBA 4192 (5/21)<br>EDD 50896-L (6/22)                                                                                             |
| GHe8  | Aunt Phoebe's Wedding Day          | 8031-B (1921)                                              | EBA 4421 (1/22)<br>EDD 50820-L (10/21)                                                                                            |

C. Victor. Most of the dates and matrix data below were supplied by Ted Fagan and Bill Bryant. Unissued matrices are not listed. The 16000 series are 10" discs; the 35000 series are 12".

|       |                                        |                                             |                                     |
|-------|----------------------------------------|---------------------------------------------|-------------------------------------|
| GHu1  | Shipmates, A Nautical Absurdity        | B-6615-5 (28/11/08)                         | Vi 16141-A (3/09)                   |
| GHu2  | Liars, or on My Uncle's Farm           | B-6622-2 (28/11/08)                         | Vi 5664 (2/09)<br>Vi 16547-B (1910) |
| GHu21 | Epitaphs, or Two Darkies in a Cemetery | B-8985-3, -8 (24/5/10, ?)                   | Vi 16507-B (8/10)                   |
| GHu18 | Turkey Specialty                       | BB-8986-2 (24/5/10)                         | Vi 16681-B (1/11)                   |
| GHu3  | Darkey School Days                     | B-9099-2,-4 (21/6/10, 18/8/10)              | Vi 16557-B (1910)                   |
| GHu22 | Jinin' the Church                      | B-9121-1,-4 (21/6/10)                       | Vi 16653-B (1910)                   |
| GHu20 | Down in Turkey Hollow                  | B-9127-2,-4 (23/7/10, 18/8/10)              | Vi 16540-A (10/10)                  |
| GHu13 | The Colored Doctors                    | B-9357-1 (18/8/10)                          | Vi 16698 (2/11)                     |
| GHu7  | Whistling Pete                         | C-10933-2 (7/9/11)                          | Vi 35202-A (11/11)                  |
| GHu25 | Aunt Mandy                             | B-10934-2 (7/9/11)                          | Vi 17011-A (1912)                   |
| GHu5  | Working on the Farm                    | C-10935-3 (7/9/11)                          | Vi 35260-B (12/12)                  |
| GHu4  | Darktown Poets                         | B-10936-5 (7/9/11)                          | Vi 17020-B (1912)                   |
| GHu9  | Matrimonial Troubles                   | B-11463-3 (17/1/12)                         | Vi 17047-B (6/12)                   |
| GHu6  | Jimmy Trigger, or the Military Hero    | C-11464-2 (17/1/12)                         | Vi 35307-B (8/13)                   |
| GHu8  | Unlucky Mose                           | C-12678-1 (6/12/12)                         | Vi 35280 (4/13)                     |
| GHu28 | The Darktown Editors                   | B-12679-2, rmd B-21999-2 (6/12/12, 24/6/18) | Vi 17300-B (5/13)                   |
| GHu9  | Clammy Green                           | C-12903-3 (11/2/13)                         | Vi 35294-B (6/13)                   |
| GHu10 | Gwine Back to Arkansaw                 | B-14913-1 (28/5/14)                         | Vi 17612-B (1914)                   |
| GHu29 | The Servant Girls                      | B-14914-2 (28/5/14)                         | Vi 17612-A (1914)                   |
| GHu26 | Jimmy Trigger Returns from the War     | C-14915-1 (28/5/14)                         | Vi 35518-A (1916)                   |
| GM1   | The Curiosity Hunt                     | C-16666-3 (20/10/15)                        | Vi 35518-B (1916)                   |
| GM2   | Henry Attempts Suicide                 | C-16682-1 (20/10/15)                        | Vi 35504 (1916)                     |
| GM6   | Insect Powder Agent                    | C-16683-2 (20/10/15)                        | Vi 35504 (1916)                     |
| GM3   | Matrimonial Difficulties               | C-17272-3 (8/3/16)                          | Vi 35544-A (1916)                   |
| GM7   | Love-Sick Darkey                       | C-17273-3 (8/3/16)                          | Vi 35544-B (1916)                   |
| GM4   | Hospital Patients                      | C-18124-2 (17/7/16)                         | Vi 35577-A (1916)                   |
| GM9   | Liar's Contest                         | C-18125-1 (17/7/16)                         | Vi 35577-B (1916)                   |
| GM8   | The Darkey Waiters                     | C-18938-3 (28/12/16)                        | Vi 35614-A (1917)                   |
| GM5   | A Darkey's Oration on Woman            | C-18939-2 (28/12/16)                        | Vi 35614-B (1917)                   |
| GHe1  | Trip to Paradise                       | C-19889-2 (24/5/17)                         | Vi 35641-A (10/17)                  |
| GHe2  | Death of Towser                        | C-19890-1 (24/5/17)                         | Vi 35641-B (10/17)                  |
| GHe3  | In a Bird Store                        | C-20646-3 (7/9/17)                          | Vi 35659-A (12/17)                  |
| GHe4  | Up for Sentence                        | C-20647-2 (7/9/17)                          | Vi 35659-B (12/17)                  |

## CYLINDERS

D. Indestructible. The following were issued on Indestructible two minute cylinders.

|       |                          |                  |
|-------|--------------------------|------------------|
| GHu17 | Bear's Oil               | Ind 1111 (7/09)  |
| GHu2  | Farm Liars               | Ind 1140 (8/09)  |
| GHu1  | Shipmates                | Ind 1152 (9/09)  |
| GHu3  | School Days in Truckmuck | Ind 1187 (10/09) |

Lakeside. (See U. S. Everlasting.) The only known Golden dialogue on Montgomery Ward's Lakeside four minute cylinders was pressed from U. S. Everlasting moulds; there may have been other Lakeside pressings from these recordings below.

E. U. S. Everlasting. Golden & Hughes recorded the following four minute cylinders for U. S. Everlasting.

|       |                             |                 |         |
|-------|-----------------------------|-----------------|---------|
| GHu22 | Joining the Church          | US 1136 (11/11) | Lk 1136 |
| GHu2  | My Uncle's Farm             | US 1137 (10/11) |         |
| GHu21 | Epitaphs                    | US 1138         |         |
| GHu7  | Whistling Pete              | US 1351 (1/12)  |         |
| GHu4  | Two Dark Town Poets         | US 1352 (3/12)  |         |
| GHu6  | Jimmy Trigger, the Boy Hero | US 1538 (8/12)  |         |
| GHu1  | Shipmates                   | US 1539 (9/12)  |         |
| GHu20 | Down in Turkey Holler       | US 1540 (10/12) |         |

## DISCS

All-Star. (See Operaphone.)

Arto. (See Emerson.)

Bell. (See Emerson.)

F. Brunswick.

GH[GM2] Henry's Attempt at Suicide 5124 Br 2117-A (1921)

G. Brunswick (Canadian). This Canadian Brunswick was vertical-cut.

GM3 Matrimonial Difficulties 547 Br (C) 5005-A (1916)

GM1 Curiosity Hunters 548 Br (C) 5005-B (1916)

Crescent. (See Perfect.)

Div. (See Columbia.)

H. Emerson. Among the following vertical-cut records, the release of mx. 230-3 has not been confirmed.

GHu8 untitled 230-3

GM [GHu2] Darkey Fabricators 2425-3 EM 7202 [7"] (8/17)

GH[GHu6] Jimmie Trigger 2626 EM 7233 [7"] (10/17)

CHel A Coon's Dream of Heaven 2627 EM 7233 [7"] (10/17)

This lateral-cut Emerson matrix was released on Arto and on W. T. Grant Stores' Bell label. It may have also been issued on Bell 0943.

GHu19 Matrimonial Difficulties 41033 Art 0943 (1921) Be P-43-A

Empire. (See Rex.)

I. Gennett. The first Gennetts were vertical-cut:

GM3 Matrimonial Difficulties 124A Gnt 7512-A (1917)

GM [GHu2] The Coon Fabricators 125B Gnt 7512-B (1917)

GHel A Coon's Trip to Heaven 1133A Gnt 7619-A (1917)

GH[GHu6] Jimmy Trigger 1134 Gnt 7619-B (1917)

GM [GHel] A Coon's Trip to Heaven 1187A (rmk of above) Gnt 7619-A

GM [GHu6] Jimmy Trigger 1188A (rmk of above) Gnt 7619-B

Later Gennetts were lateral-cut:

GHu2 My Uncle's Farm 7027A (1919) Gnt 4534-B (1919) Gnt (C) 4534-B

GHu13 The Two Doctors 7028 (1919) Gnt 4534-A (1919) Gnt (C) 4534-A

GHu15 The Two Bell Boys 7096 (1919) Gnt 9006-A Gnt (C) 9006-A

GHu1 Shipmates 60950B (1919) Gnt 9006-B Gnt (C) 9006-B

Gennett (Canadian). (See Gennett.)

Harmony. (See Columbia.)

Imperial. (See Rex.)

La Belle. (See Columbia.)

Lakeside. (See Columbia.)

J. Lyric.

G(?) [GM6] Insect Powder Agent 6130 Gyr 5106 (c. 1918-19)

GHu12 Back Home on the Farm Lyr 5601 (3/20)

GHu15 The Two Bell Boys Lyr 5601 (3/20)

K. Majestic. These were vertical-cut recordings.

GM6 The Insect Powder Agent Maj 109-A [7"] (12/16)

GM3 Matrimonial Difficulties Maj 109-B [7"] (12/16)

L. Okeh. The first Okeh discs were vertical-cut.

GHu5 The Colored Recruit 164-A (c. 4/18) OK 1024-B (7/18)

GHel Scheme to Enter Heaven (c. 5/18) OK 1066 (8/18)

GHu9 She's Mine, Mine, Mine (c. 2/19) OK 1164 (5/19)

GHu6 Good and Bad (c. 2/19) OK 1164 (5/19)

Two lateral-cut sides followed:

GHu15 The Bell Boys 7099-B (10-11/19) OK 4201-A (1/21) Pnl 4201-A

GHu12 Back Home on the Farm 7100-B (10-11/19) OK 4201-B (1/21) Pnl 4201-B

M. Operaphone. These recordings were vertical-cut.

GM6 Insect Powder Agent Op 1014 [8"] AS ZZ34 (12/15)

GM1 Curiosity Hunters Op 1023 [8"] (12/15)

Oxford. (See Columbia and Zon-O-Phone.)

N. Par-O-Ket. The discs were vertical-cut.

GM3 Matrimonial Difficulties PoK 62 [7 1/2"] (3/17)

GM6 The Insect Powder Agent PoK 62 [7 1/2"] (3/17)

GM [GHu2] The Liars 311, 312 PoK 78-A [7 1/2"] (4/17)

GM5 The Darkies' Oration on "Woman!" 318 PoK 78-B [7 1/2"] (4/17)

GM2 A Darkey's Attempt at Suicide PoK 93 [7 1/2"] (5/17)

GM1 The "Curiosity Hunters" PoK 101 [7 1/2"] (6/17)

R. Pathe. All of the following Pathe recordings are attributed to Golden & Marlowe, but some bear the titles of song routines usually recorded by Golden as solos or do not conform to other known dialogues (?). Precise dating for Pathe is not available, but all releases in the 29000 series are known to have appeared by 1919 from their inclusion in a catalogue of that year. All are vertical-cut, 11 1/4" discs. See also Perfect.

GM [GHu2] The Laughing Fabricators E-65346-2 (1916) Pat 29125A Pat 30368A (c. 3/16)

GM6 The Insect Powder Man E-65347-2 (1916) Pat 29125B Pat 30368B (c. 3/16)

GM2 A Coon's Attempted Suicide E-65348-1 (1916) Pat 29126A Pat 30369A

GM1 The Curiosity Hunters E-65349-1 (1916) Pat 29126B Pat 30369B

GM [GHu18] Turkey in the Straw E-65354 (1916) Pat 29128 Pat 30372

GM [GHu8] Unlucky Mose E-65355 (1916) Pat 29128 Pat 30372

GM [GHu7] Two New Coons in Town E-65374 (1916) Pat 29136A Pat 30386A

GM(?) By, By, Ma' Honey E-65375 (1916) Pat 29136B Pat 30386B

GM3 Managing Matrimony Pat 29137 Pat 30372

GM(?) Roll on De Ground Pat 29137 Pat 30372

GM(?) Rabbit Hash E-65373-1 (1916) Pat 29191A Pat 35078A

GM [GHu9] A Good Friend in Rufus E-65409-1 (1916) Pat 29191B Pat 35078B



Pathe-Actuelle. (See Perfect.)

Q. Perfect/Pathe-Actuelle. The following masters were lateral dubbings from the vertical Pathe originals. On the Crescent parallel, see George Blacker, Record Research, no. 106, p. 6.

|                             |                           |                         |           |
|-----------------------------|---------------------------|-------------------------|-----------|
| GM [GHu1] The Coon Mariners | n-65960 (1917)<br>s-65960 | Pe 11200A<br>Cre C10047 | Pa 021127 |
| GM7 A Love-Sick Coon        | n-65961 (1917)<br>s-65961 | Pe 11200B<br>Cre C10047 | Pa 021127 |

R. Phono-Cut. These were vertical-cut recordings.

|                                 |                |                     |
|---------------------------------|----------------|---------------------|
| GHu2 The Liars                  | 1520           | PC 5005-A           |
| GHu5 An Easy Job on the Farm    | 1522           | PC 5005-B           |
| GHu7 Whistling Pete             | 1513, rmd 1070 | PC 5096-A (1912-13) |
| CHu21 Two Darkies in a Cemetery | 1524, rmd 1074 | PC 5096-B (1912-13) |

Phonola. (See Okeh.)

S. Rex. These vertical-cut recordings appeared on Rex and the associated Empire and Imperial labels.

|                               |       |                  |                     |
|-------------------------------|-------|------------------|---------------------|
| GM2 Coon's Attempt at Suicide | 0833  | Rex 5290A        |                     |
| GHe1 A Scheme to Enter Heaven |       | Rex 5478         | Imp 5478-A (9/17)   |
| GHe2 The Death of Towser      |       | Rex 5500 (11/17) | Imp 5500 (11/17)    |
| GHe9 Mine, Mine, Mine         | X862B | Rex 5527A        | Imp 5527, Emp 5527A |

Silvertone. (See Columbia.)

Standard. (See Columbia.)

United. (See Columbia.)

Velvet Tone. (See Columbia.)

Vitaphone. (See Columbia.)

T. Zon-O-Phone. The Oxford parallels, despite their numberings, were on single-faced discs.

|                      |           |                   |           |
|----------------------|-----------|-------------------|-----------|
| CHu1 Shipmates       | (c. 4/09) | Zon 5491-A (6/09) | Ox 5491-A |
| CH2 Farm House Liars | (c. 4/09) | Zon 5491-B (6/09) | Ox 5491-B |

Index of Routines. The code numbers are assigned to the dialogues only to identify performers and provide for the following cross-listing of different releases of each routine. After the code number are given the labels on which each dialogue appeared. Instances in which a routine was performed with a partner other than the one indicated by its prefix are noted in parentheses. Unissued versions are also noted (uni). "Ed" refers to either EA, EBA, or EDD.

|                                                                                      |                                                             |
|--------------------------------------------------------------------------------------|-------------------------------------------------------------|
| GHu1 - Co, Ed, Vi, Ind, US, Gnt, Gnt(C), Pe (GM), P-A (GM),<br>Cre (GM), Zon         | GM1 - Co, Ed, Vi, Br(C), Op, PoK, PC                        |
| GHu2 - Co, Ed, Vi, US, Em (GM), Gnt (GM), Gnt(C) (GM), PoK (GM)<br>Pat (GM), PC, Zon | GM2 - Co, Ed, Vi, Br (GHe), PoK, Pat, Rex                   |
| GHu3 - Co, Ed, Vi, Ind                                                               | GM3 - Co, Ed, Vi, Br(C), Gnt, Maj, PoK, Pat                 |
| GHu4 - Co, Stad, Lk, Oxf, Sil, Ed, Vi, US, Un                                        | GM4 - Co, Co (GHu, uni), Ed, Vi                             |
| GHu5 - Co, Ed, PC, Vi                                                                | GM5 - Co, Co (GHu, uni), Ed, Vi, PoK                        |
| GHu6 - Co, Lk, Oxf, Vit, Ed, Vi, US, Em (GHe), Gnt (GHe), Gnt (GM)                   | GM6 - Ed, Vi, Maj, Op, PoK, Pat, Lyr                        |
| GHu7 - Co, Lk, Std, Un, Ed, Vi, US, PC, Pat (GM)                                     | GM7 - Ed, Vi, Pe, P-A, Cre                                  |
| GHu8 - Co, Ed, Vi, Em (uni), Pat (GM)                                                | GM8 - Ed, Vi                                                |
| GHu9 - Co, Lk, Ed, Vi, Pat (GM)                                                      | GM9 - Vi                                                    |
| GHu10 - Co, Ed, Vi                                                                   |                                                             |
| GHu11 - Co                                                                           |                                                             |
| GHu12 - Co, Ed, Lyr, OK, Pnl                                                         |                                                             |
| GHu13 - Co (uni), Ed, Vi, Gnt, Gnt(C)                                                | GHe1 - Co (uni), Ed, Vi, Em, Gnt, Gnt (GM), Imp,<br>Rex, OK |
| GHu14 - Co, Ed, LaB                                                                  | GHe2 - Co, Ed, Vi, Pm, Rex, Imp                             |
| GHu15 - Co, Ed, Gnt, Gnt(C), Lyr, OK, Pnl, LaB                                       | GHe3 - Co, Vi                                               |
| GHu16 - Co (uni), Ed                                                                 | GHe4 - Co, Di, Ha, VT, Ed, Vi                               |
| GHu17 - Ed, Ind                                                                      | GHe5 - Co, Di, Ha, VT, Ed, OK, Pm                           |
| GHu18 - Ed, Vi, Pat (GM)                                                             | GHe6 - Ed, OK                                               |
| GHu19 - Ed, Vi, Art, Be                                                              | GHe7 - Ed, Col (unissued)                                   |
| GHu20 - Ed, Vi, US                                                                   | GHe8 - Ed                                                   |
| GHu21 - Ed, Vi, US, PC                                                               | GHe9 - OK, Rex, Imp, Em                                     |
| GHu22 - Ed, Vi, US, Lk                                                               |                                                             |
| GHu23 - Ed                                                                           |                                                             |
| GHu24 - Ed                                                                           |                                                             |
| GHu25 - Ed, Vi                                                                       |                                                             |
| GHu26 - Ed, Vi                                                                       |                                                             |
| GHu27 - Ed                                                                           |                                                             |
| GHu28 - Vi                                                                           |                                                             |
| GHu29 - Vi                                                                           |                                                             |

GREEN & FLOYD (Doe-Doe Green & Paul Floyd)

Cameo. On all issues of their Cameo matrices except Ca 1206, Green & Floyd were billed as "Pork & Beans". On Ca 1206 this name was used as the title of the routine. Some of the parallel releases on Cameo, Lincoln, and Romeo are probably missing from this listing. The matrices given are taken from discs.

|                  |                            |                                                   |
|------------------|----------------------------|---------------------------------------------------|
| Nonsense - Pt. 1 | 2554 (1926)                | Li 2670 (1927)<br>Ro 434 (1927)<br>Ca 1206 (1927) |
| Nonsense - Pt. 2 | 2555 (1926)                | Li 2670 (1927)<br>Ro 434<br>Ca 1206 (1927)        |
| Nonsense - Pt. 3 | 2573                       | Li 2691 (1927), Ca 1226                           |
| Nonsense - Pt. 4 | 2573<br>2574 (1926)        | Ro 454 (1927)<br>Li 2691 (1927), Ca 1226          |
| Nonsense - Pt. 5 | 2574                       | Ro 454 (1927)                                     |
| Nonsense - Pt. 6 | 2645 (1926)<br>2646 (1926) | Ca 1265 (1928)<br>Ca 1265 (1928)                  |

HASTINGS & GRUMAN (Don Hastings and Pete Gruman)

Gennett. These were also noted as unissued Gennett masters.

|                          |                                           |                      |
|--------------------------|-------------------------------------------|----------------------|
| A Pair of Spades - Pt. 1 | GEX982 (1/12/27)<br>rmd GE13849 (19/5/28) | unissued<br>unissued |
| A Pair of Spades - Pt. 2 | GEX983 (1/12/27)<br>rmd GE13850 (19/5/28) | unissued<br>unissued |

HENDERSON & MASON (Slim Henderson & John Mason)

Columbia. The Columbia race series included the following dialogues by this team, who were billed as "The Ace and Deuce of Spades."

|                   |                     |                      |
|-------------------|---------------------|----------------------|
| Argufying - Pt. 1 | w144463-2 (18/7/27) | Co 14234-D (30/8/27) |
| Argufying - Pt. 2 | w144464-2 (18/7/27) | Co 14234-D (30/8/27) |

HIGGINS & BYRD (Billy Higgins & Joe Byrd)

Pathe-Perfect. Higgins appeared in the 1929 Negro revue "Hot Chocolates" and participated in Eddie Green's Victor recording of a skit from that show (see "Related Comedy Recordings").

|                    |                  |                   |
|--------------------|------------------|-------------------|
| Jail-ology - Pt. 1 | Pe 12371A (1926) | Pat 32292A (1926) |
| Jail-ology - Pt. 2 | Pe 12371B (1926) | Pat 32292B (1926) |

"HINK & DINK" ( ? Hinkle & ? )

Gennett. George Blacker has supplied the following data from the Gennett ledgers on Champion sides by this team, who had the sub-billing of "The Burnt Corker Twins."

|                         |                     |          |
|-------------------------|---------------------|----------|
| I'se My Own Grandfather | GE 17402 (29/12/31) | Ch 16183 |
| Redecoratin' the Church | GE 17403 (29/12/31) | Ch 16183 |

"HONEYBOY & SASSAFRAS" ( ? )

Brunswick. In addition to these recordings, the Brunswick hillbilly series also featured song duets by this team.

|                    |        |
|--------------------|--------|
| The Chicken Sermon | Br 509 |
| Some Family        | Br 585 |

"JAMUP & HONEY" ( ? Biggs & Lee Davis Wild)

Bullet. This team was popular on the WSM "Grand Ole Opry," where Wild had earlier teamed with veteran minstrel "Lasses White as "Lasses & Honey." The routine, a rhymed dialogue to musical accompaniment, combines many jokes from earlier teams. It is the latest spoken blackface recording located in this project, appearing on a Nashville-based country music label of the 1940s coupled with a song duet by the same team. "Used Car Blues" and "Little Red Wagon," on Bullet 646 (1946), have not been heard, and it is not known whether they are dialogs.

|                |        |          |
|----------------|--------|----------|
| De Lion's Cage | (1946) | Bu 645-B |
|----------------|--------|----------|

JONES & HARE (Billy Jones & Ernest Hare)

Edison. While some of the many song duets recorded by this team, popular from radio as "The Happiness Boys," contained bits of dialogue, the following is to my knowledge their only fully spoken routine in Negro dialect.

|                                                           |               |                    |
|-----------------------------------------------------------|---------------|--------------------|
| From de Old Home Town (Meeting of<br>Lincoln and Glascoe) | 9038-B (1923) | EDD 51199-R (1924) |
|-----------------------------------------------------------|---------------|--------------------|

JONES & JONES ( ? )

Victor. This unidentified Negro team was active by 1920, long before they recorded the following Victor race record releases.

|                         |                       |                   |
|-------------------------|-----------------------|-------------------|
| Cicero & Caesar - Pt. 1 | BVE-40364-2 (17/1/28) | Vi 21208-A (1928) |
| Cicero & Caesar - Pt. 2 | BVE-40365-2 (17/1/28) | Vi 21208-B (1928) |
| Cicero & Caesar - Pt. 3 | BVE-40397-2 (8/2/28)  | Vi 21237-A (1928) |
| Cicero & Caesar - Pt. 4 | BVE-40398-2 (8/2/28)  | Vi 21237-B (1928) |

LeMAIRE & SWOR (William LeMaire & John Swor)

Brunswick. "Sweet William and Bad Bill" appears on Brunswick labels both as this team's billing and in the titles of their routines.

|                                              |        |                     |
|----------------------------------------------|--------|---------------------|
| Sweet William and Bad Bill in New York       | E25084 | Br 3710-A (2/2/28)  |
| Sweet William and Bad Bill Still in New York | E25290 | Br 3710-B (2/2/28)  |
| Sweet William and Bad Bill In Chicago        | C-1743 | Br 3902-A (21/6/28) |
| Sweet William and Bad Bill In Jail           | C-1744 | Br 3902-B (21/6/28) |

LeMAIRE & VAN (George LeMaire & Rex Van)

Victor. LeMaire was a veteran New York stage comedian, and Van at one point toured as "Moran" with Charles Mack.

|                         |                       |                   |
|-------------------------|-----------------------|-------------------|
| The Black Jacks - Pt. 2 | BVE-40545-2 (4/11/27) | Vi 21054-B (1927) |
| The Black Jacks - Pt. 1 | BVE-40546-2 (4/11/27) | Vi 21054-A (1927) |
| The Black Jacks - Pt. 3 | BVE-42474-3 (23/2/28) | Vi 21276-A (1928) |
| The Black Jacks - Pt. 4 | BVE-42475-4 (23/2/28) | Vi 21276-B (1928) |

"MALTBY & SLAPPEY" (Herbert Berliner)

Compo. Herbert Berliner, executive of the Canadian Compo Company and son of disc-recording innovator Emile Berliner, performed both parts in the following "covers" of Moran & Mack's series, which are word-for-word reproductions of the "Two Black Crows" scripts. He had earlier recorded pseudonymous "Cohen" monologues of Jewish humor. Data on the Apex releases are taken from Moogk, p. 163, and Domino matrix and release information comes from a disc. This listing is incomplete, for there were other issues on Compo subsidiary labels for which data are unavailable.

|                         |                   |                         |              |
|-------------------------|-------------------|-------------------------|--------------|
| Two Black Crows - Pt. 1 | 3004-5 (8/27)     | Apx A26071A, Str 26071A |              |
| Two Black Crows - Pt. 2 | 3009-2 (8/27)     | Apx A26071B, Str 26071B |              |
| Two Black Crows - Pt. 3 | 3062-1 (21/10/27) | Apx A26080A, Str 26080A |              |
| Two Black Crows - Pt. 4 | 3063-1 (21/10/27) | Apx A26080B, Str 26080B | Do(C) 21639B |
|                         |                   | Mic 22585B              |              |
| Two Black Crows - Pt. 5 | 3122-1 (21/12/27) | Apx A26085A, Str 26085A | Do(C) 21641A |
| Two Black Crows - Pt. 6 | 3132-1 (21/12/27) | Apx A26085B, Str 26085B |              |
|                         |                   | Dom 21641B              |              |

EMMETT MILLER

Okeh. Other Okeh recordings featuring Miller were solo songs (some of which included portions of spoken comedy) and the "Medicine Show" group sketches in which he performed brief blackface bits with Bud Blue.

With Roy Cowan:

|                         |                     |                    |
|-------------------------|---------------------|--------------------|
| Thousand Frogs on a Log | w400015-A (15/1/28) | OK 40976 (15/2/28) |
| Brother Bill            | w400016-B (15/1/28) | OK 40976 (15/2/28) |
| Sam and His Family      | w400037-B (21/1/28) | OK 41005 (5/4/28)  |
| Hungry Sam              | w400038-A (21/1/28) | OK 41005 (5/4/28)  |
| The Lion Tamer          | w400784-A (12/6/28) | OK 41205 (5/4/29)  |

With Charles Chiles:

|          |                    |                   |
|----------|--------------------|-------------------|
| You Lose | w401511-C (8/1/29) | OK 41205 (5/4/29) |
|----------|--------------------|-------------------|



|                               |                      |                     |
|-------------------------------|----------------------|---------------------|
| Sam and Bill at the Graveyard | w404487-B (17/10/30) | OK 41462 (25/11/30) |
| The Licker Taster             | w404488-B (17/10/30) | OK 41462 (25/11/30) |
| Sam's New Job - Pt. 1         | w404489-B (17/10/30) | OK 45546 (25/10/31) |
| Sam's New Job - Pt. 2         | w404490-B (17/10/30) | OK 45546 (25/10/31) |

MILLER & LYLES (Flournoy E. Miller & Aubrey Lyles)A partial listing of Miller & Lyles' recordings is found in Rust, CED, pp. 472-73.

A. Okeh. Miller & Lyles began recording for Okeh after the success of the 1921 all-Negro musical comedy "Shuffle Along," for which they provided the script and comedy performances. Some of the Okeh routines were adopted from that show (mx. nos. S-70903, S-70925, and S-72648), and also from their 1923 production "Runnin' Wild" (S-73318).

|                                 |                     |                   |          |
|---------------------------------|---------------------|-------------------|----------|
| You Can't Come In               | S-70123-B (29/9/21) | OK 4428-B (1921)  | Pnl 4428 |
| Can't Do It                     | S-70902-B (6-10/21) | OK 4727-B (1922)  |          |
| Fourth of July in Jimtown       | S-70903-B (6-10/21) | OK 4766-A (1922)  |          |
| Election Day in Jimtown         | S-70925-B (6-10/21) | OK 4766-B (1922)  |          |
| United Order of Possum Catchers | S-70926-B (6-10/21) | OK 4727-A (1922)  |          |
| The Raid                        | S-72516 (12/5/24)   | OK 40118 (1924)   |          |
| Traveling                       | S-72523 (14/5/24)   | OK 40118 (1924)   |          |
| The Fight                       | S-72648 (7/24)      | OK 40186-B (1924) |          |
| Sam and Steve                   | S-72732 (8/24)      | OK 40186-A (1924) |          |
| Forty Below                     | S-73318-A (5-8/25)  | OK 40373-A (1925) |          |
| The Three Halves                | S-73319-B (5-8/25)  | OK 40373-B (1925) |          |

B. Plaza. The following Miller & Lyles matrices were issued on labels in the Plaza, Cameo, and Pathe groups, sometimes coupled with Cook & Fleming's Plaza routines. These dialogues include some gags from the earlier Okeh routines, and some were probably taken from Miller & Lyles' later shows (7576, for example, was a part of "Rang Tang" in 1927). The first matrix numbers given, and their recording dates, are taken from Kendziora's "Plaza 5000 Series" listing. Other numbers in the matrix column come from corresponding issues. Those at variance with Plaza numbers represent "control numbers" assigned by different labels, and they are given in brackets. On most releases the performer credit is given to Miller & Lyles, although on Jewel and Oriole, as noted, the pseudonym "Jones & Moore" [JM] is used. The team is variously billed as "The Charcoal Twins" [CT], "A Pair of Black Aces" [PBA], and "Two Ebony Orioles" [TEO]. This listing probably has omissions.

|                   |                    |                                                                                                                                                                                       |
|-------------------|--------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Evolution         | 7575-1 (10/27)     | Re 8435 (1927) [PBA], Ba 2172- (1927?) [CT]<br>Ca 0238- (1930) [CT], Or 1085 (1927-28) [JM, TEO],<br>Si 1604 (1927?) [PBA], Pe 12602 (1929?) [PBA],<br>Cq 7085 (1928), Co 0203- [PBA] |
| The Lost Aviators | 7576-1 (10/27)     | Re 8435 (1927) [PBA], Ba 2173 (1927?) [CT],<br>Ro 1258-A (1930) [CT], Si 1604 (1927?) [PBA],<br>Pe 12602 (1929?) [PBA], Cq 7085 (1928), Do 0203- [PBA]                                |
| Gwine to Africa   | 7599-6 (18/11/27)  | Re 8468 (1928) [PBA], Ba 2178 (1927?) [CT],<br>Or 1115 (1927-28), Si 1605 (1927?) [PBA],<br>Pe 12603-A (1929?) [PBA], Cq 7086 (1928), Do 0207                                         |
| Moneyless Debts   | 7600-2 (3-4/11/27) | Re 8468 (1928) [PBA], Ba 2179 (1927?),<br>Or 1114 (1927-28) [JM, TEO], Jwl 5182 [JM, CT]<br>Si 1605 (1927?) [PBA], Pe 12603 (1929?) [PBA]<br>Cq 7086 (1928), Do 0207                  |

MORAN & MACK (George Moran & Charles E. Mack)

Columbia. This listing does not include Mack's solo recording "Our Child" and numerous unissued matrices and alternate takes, a partial listing of which can be found in Rust, CED, pp. 483-484. There was also a promotional record for one of their movies, "Why Bring That Up?," which reproduced portions of "Two Black Crows - Pt. 1."

|                                                                                |                                               |                                                         |                    |
|--------------------------------------------------------------------------------|-----------------------------------------------|---------------------------------------------------------|--------------------|
| Two Black Crows - Pt. 1 (The Early Bird Catches the Worm)                      | w143602-3 (14/3/27)                           | Co 935-D (20/4/27)                                      | Co 38481 (16/5/49) |
| Two Black Crows - Pt. 2 (The Early Bird Catches the Worm)                      | w143603-2 (14/3/27)                           | Co 935-D (20/4/27)                                      | Co 38481 (16/5/49) |
| Two Black Crows - Pt. 3 (All About Lions)                                      | w144198-b, -7 (19/7/27,<br>7/11/27)           | Co 1094-D (10/10/27)                                    |                    |
| Two Black Crows - Pt. 4 (All About Lions)                                      | w144467-1, -3, -5 (19/7/27,<br>same, 7/11/27) | Co 1094-D (10/10/27)                                    |                    |
| Two Black Crows - Pt. 5 (Curiosities on the Farm)                              | w144875-3 (14/11/27)                          | Co 1198-D (30/12/27)                                    |                    |
| Two Black Crows - Pt. 6 (Curiosities on the Farm)                              | w144876-1 (14/11/27)                          | Co 1198-D (30/12/27)                                    |                    |
| Two Black Crows - Pt. 8 (No Matter How Hungry a Horse Is, He Cannot Eat a Bit) | w145235-3 (25/11/27)                          | Co 1350-D (10/5/28)                                     |                    |
| Elder Eatmore's Sermon On Throwing Stones                                      | w98413-2 (21/12/27)                           | Co 50061-D [12"] (30/3/28)                              |                    |
| Two Black Crows - Pt. 7 (No Matter How Hungry a Horse Is, He Cannot Bit)       | w145396-2 (23/12/27)                          | Co 1350-D (10/5/28)                                     |                    |
| Two Black Crows in the AEF                                                     | w170330-4 (5/28)                              | [Promo record for Bobbs-Merrill book of the same title] |                    |
| Two Black Crows in the Jail House-Pt. 1                                        | w146958-5, -6 (18/9/28)                       | Co 1560-D (20/10/28)                                    |                    |
| Two Black Crows in the Jail House-Pt. 2                                        | w146970-5, -6 (18/9/28)                       | Co 1560-D (20/10/28)                                    |                    |
| Two Black Crows in Hades - Pt. 1                                               | w147458-2 (14/11/28)                          | Co 1652-D (18/1/29)                                     |                    |
| Two Black Crows in Hades - Pt. 2                                               | w147459-2 (14/11/28)                          | Co 1652-D (18/1/29)                                     |                    |
| Two Black Crows - Pt. 13 (Foolishments)                                        | w148573-1 (4/6/29)                            | Co 1929-D (13/9/29)                                     |                    |
| Two Black Crows - Pt. 14 (Esau Buck and the Bucksaw)                           | w148575-3 (4/6/29)                            | Co 1929-D (13/9/29)                                     |                    |

MOSS & FRYE (Arthur Moss & Ed Frye)

A. Victor. For Victor, which billed them as "originators of Nonsensical Classics," this Negro team also recorded one song routine, "Why Adam Sinned," and several unissued matrices. Data on these can be found in Rust's listing (CED, pp. 496-497), which covers only their Victor recordings.

|                         |                     |                       |
|-------------------------|---------------------|-----------------------|
| How High Is Up? - Pt. 1 | B-27805-10 (4/5/23) | Vi 19081-A (10-11/23) |
| How High Is Up? - Pt. 2 | B-27807-10 (4/5/23) | Vi 19081-B (10-11/23) |
| Be Like the Early Bird  | B-27806-9 (14/9/23) | Vi 19190-A (12/23)    |

B. Pathe-Perfect. This later block of recordings consists of expanded and re-arranged versions of their Victor routines.

|                                 |                  |                   |
|---------------------------------|------------------|-------------------|
| A Couple of Black Birds - Pt. 1 | Pe 12383A (1926) | Pat 32304A (1927) |
| A Couple of Black Birds - Pt. 2 | Pe 12383B (1926) | Pat 32304B (1927) |
| A Couple of Black Birds - Pt. 3 | Pe 12390A (1926) | Pat 32311A (1927) |
| A Couple of Black Birds - Pt. 4 | Pe 12390B (1926) | Pat 32311B (1927) |

RAZAF & JOHNSON (Andy Razaf & J. C. Johnson)

Cameo. Razaf was a popular song writer and singer, his sung recordings are listed in Rust, CED, pp. 538-539.

|                              |              |                |               |
|------------------------------|--------------|----------------|---------------|
| Two Watermelon Seeds - Pt. 1 | 2740B (1926) | Ca 1285 (1928) |               |
| Two Watermelon Seeds - Pt. 2 | 2741B (1926) | Ca 1285 (1928) |               |
| Two Watermelon Seeds - Pt. 3 | 2825B        | Ca 8128 (1928) | Ro 551 (1928) |
| Two Watermelon Seeds - Pt. 4 | 2826B, C     | Ca 8128 (1928) | Ro 551 (1928) |

JIMMIE RODGERS (Jimmie Rodgers & I. N. Bronsen)

Victor. The hillbilly music star apparently made this test recording without any intention of releasing it.

Pullman Porters PBVW1302 (17/7/30)

"RUFUS & RASTUS" (?)

Gennett. Data on the following Champion release by this unidentified team were supplied by George Blacker from Gennett ledgers.

|                               |                     |                   |
|-------------------------------|---------------------|-------------------|
| Ravin's of the Ravens - Pt. 1 | GE 16916A (15/8/30) | Ch 16069-A (1930) |
| Ravin's of the Ravens - Pt. 2 | GE 16917A (15/8/30) | Ch 16069-B (1930) |

"SAM & MOSE" (?)

Plaza. These entries, for which there are no known releases, appear in Kendziora's Plaza matrix listing.

|                         |                |
|-------------------------|----------------|
| The Black Birds - Pt. 1 | 7403 (22/7/27) |
| The Black Birds - Pt. 2 | 7404 (22/7/27) |

"SAM & WILLIE" (W. E. Townley & Harold Kellams)

Gennett. This team cannot be identified with certainty, but the above names are handwritten on their Gennett ledger entry. The following data were also provided by George Blacker.

|                     |                  |                 |          |
|---------------------|------------------|-----------------|----------|
| Stranded            | N18445 (10/3/32) | Ch 16412 (1932) | Spr 2820 |
| Report on the Party | N18446 (10/3/32) | Ch 16412 (1932) | Spr 2820 |

SWOR & MACK (Bert Swor & Dick Mack)

Columbia. The following routines were issued in the Columbia 15000-D hillbilly series.

|                     |                     |                       |
|---------------------|---------------------|-----------------------|
| Wowdy Dowdy - Pt. 1 | w151788 (15/9/31)   | Co 15707-D (13/10/31) |
| Wowdy Dowdy - Pt. 2 | w151789 (15/9/31)   | Co 15707-D (13/10/31) |
| Wowdy Dowdy - Pt. 3 | w151814 (28/9/31)   | Co 15718-D (30/11/31) |
| Wowdy Dowdy - Pt. 4 | w151815 (28/9/31)   | Co 15718-D (30/11/31) |
| Wowdy Dowdy - Pt. 5 | w151816-1 (28/9/31) | Co 15743-D (15/3/32)  |
| Wowdy Dowdy - Pt. 6 | w151817-1 (28/9/31) | Co 15743-D (15/3/32)  |

WILSON & BLAKE (?)

Gennett. The identity of this team is unknown. George Blacker gave the following information on their recordings from the Gennett ledgers.

|           |                     |                 |                 |
|-----------|---------------------|-----------------|-----------------|
| Matrimony | GEX 2705A (27/5/30) | Gnt 7218 (1930) | Ch 16025 (1930) |
| Alimony   | GEX 2706B (27/5/30) | Gnt 7218 (1930) | Ch 16025 (1930) |

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In addition to the sources above, numerous other publications provided bits of data for this project. I learned of many pertinent issues by screening out-of-date auction lists, including the complete run of *Record Research*, and by examining dozens of original record catalogues and numerical record listings in publications such as *Disc Collector* and the *John Edwards Memorial Foundation Quarterly*. Some dating information came from catalogue supplements, *Talking Machine World*, and the research of other collectors.

#### ACKNOWLEDGEMENTS

Many individuals have shared their collections, knowledge, and research materials for this discography. Special thanks are due to George Blacker, Bill Bryant, Milford Fargo, and John Petty. Important data and recordings were also supplied by John Beck, Michael Biel, Tim Brooks, Martin Bryan, Dave Cotter, Allen Debus, Ted Fagan, Jim Hadfield, Wayne Jones, David Kemp, Klaus Kuhnke, Jim Lindsay, Warren Plath, Jack Raymond, Alex Robertson, Neil Rosenberg, Mike Stewart, Allan Sutton, Max E. Vreede, and Charles Wolfe. For access to materials from institutional archives and collections I thank the staffs of the Indiana University Archives of Traditional Music, the Country Music Foundation Library and Media Center, and the Music Division of the Library of Congress, Bill Schurk of the Bowling Green State University Library, Martine S. McCarthy of the CBS Records Archives, Leah S. Burt of the Edison National Historic Site, Norm Cohen of the John Edwards Memorial Foundation, and Kenn S. Scott of MCA Records.

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|------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------|----------------------|---------------------------------------------------------------------------|
| G24188<br>Mar 1941                                                                                                                                                     | ELTON BRITT                          | OA037083<br>OA037084 | Two More Years (And I'll Be Free)<br>Driftwood On The River               |
| G24193<br>April 1941                                                                                                                                                   | WILF CARTER                          | OA048451<br>OA048452 | When the White Azaleas Start Blooming<br>My Ramblin' Days are Through     |
| G24203<br>April 1941                                                                                                                                                   | RADIO RUBES                          | OA043224<br>OA043226 | The Lie He Wrote Home<br>The Big Little Family of the Hills               |
| G24205<br>April 1941                                                                                                                                                   | ELTON BRITT                          | OA047941<br>OA047942 | Dreamy Land Bay<br>They're Positively Wrong                               |
| G24206<br>April 1941                                                                                                                                                   | WILF CARTER                          | OA048657<br>OA048450 | It's Cowboy's Night to Howl<br>Red River Valley Blues                     |
| [Note: At this point label colour was changed to light orange and gold. Earlier issues that were re-pressed during this short period were also light orange and gold.] |                                      |                      |                                                                           |
| G24217                                                                                                                                                                 | BILL BOYD AND HIS<br>COWBOY RAMBLERS | OA047668<br>OA047669 | The Zenda Waltz<br>Down at Polka Joe's                                    |
| G24219<br>May 1941                                                                                                                                                     | GENE AUTRY                           | LA2337<br>LA2323     | When the Swallows Come Back to Capistrano<br>Sierra Sue                   |
| G24221<br>25 Nov 1940                                                                                                                                                  | BUDDY WILLIAMS                       | TI804<br>TI806       | The Newsboy's Message<br>Going Home                                       |
| G24230<br>May 1941                                                                                                                                                     | GENE AUTRY                           | LA2314<br>LA2316     | The Call of the Canyon<br>Broomstick Buckaroo                             |
| G24231<br>May 1941                                                                                                                                                     | WILF CARTER                          | OA102252<br>OA010639 | I Loved Her till She Done Me Wrong<br>Pete Knight's Last Ride             |
| G24236<br>25 Nov 1940                                                                                                                                                  | BUDDY WILLIAMS                       | TI805<br>TI807       | The Wandering Gambler<br>Happy Cowboys                                    |
| G24239<br>May 1941                                                                                                                                                     | THE TOBACCO TAGS                     | OA041296<br>OA041299 | My Love is Following You<br>Don't Forget Mother                           |
| G24245<br>March 1941                                                                                                                                                   | JOHNNY BARFIELD                      | OA041213<br>OA041212 | When Daddy Played the Old Banjo<br>In a Sleepy Country Town               |
| G24251<br>June 1941                                                                                                                                                    | THE HILL BILLIES                     | AR5539-1<br>AR5640-1 | Hill-Billy Wedding (At the Old Town Hall)<br>Prairie Schooner (Ramble On) |
| G24256<br>June 1941                                                                                                                                                    | WILF CARTER                          | OA102069<br>OA102283 | Won't You be the Same Old Pal<br>The Preacher and the Cowboy              |
| G24263<br>13 Mar 1941                                                                                                                                                  | TEX MORTON                           | TI818<br>TI820       | The Drover's Wife<br>In the Luggage Van Ahead                             |
| G24278<br>July 1941                                                                                                                                                    | WILF CARTER                          | OA102280<br>OA102068 | Round Up Time in Sunny Old Alberta<br>Don't Let Me Down Old Pal           |
| G24284                                                                                                                                                                 | ELTON BRITT                          | OA047939<br>OA047940 | Why Did You Leave Me Alone?<br>Over the Trail                             |
| G24289                                                                                                                                                                 | GENE AUTRY                           | LA2311<br>LA1855     | Blueberry Hill<br>Little Old Band of Gold                                 |
| G24290                                                                                                                                                                 | THE HILL BILLIES                     | AR5644-1<br>AR5641-1 | Hilly Billy Love Song<br>Paradise Trail                                   |

[Note: At this point the label colour was again changed, to the familiar light red & light green with black print. Further issues of earlier items used these new colours.]



|                                               |                                                             |                      |                                                                                      |
|-----------------------------------------------|-------------------------------------------------------------|----------------------|--------------------------------------------------------------------------------------|
| G24294<br>July 1941                           | WILF CARTER                                                 | OA102254<br>OA102258 | I'm Still Waiting for You<br>My Old Montana Home                                     |
| G24300<br>July 1941                           | BIG BILL CAMPBELL & HIS<br>HILLBILLY BAND                   | A16944<br>A16931     | Rollin' Plains<br>Goin' Down to Santa Fe Town                                        |
| G24304                                        | THE TEXANS                                                  | OAO47679<br>OAO47674 | Maria Elena<br>Because I Have Lost You                                               |
| G24309<br>Aug 1941                            | WILF CARTER                                                 | OA102250<br>OA102074 | There'll Be No Blues Up Yonder<br>That Tumble Down Shack by the Trail                |
| G24314<br>13 Mar 1941                         | TEX MORTON & SISTER<br>DORRIE                               | T1819<br>T1821       | Come Back to the Valley<br>(Honey I've Got) Everything But You                       |
| G24318<br>Aug 1941                            | RILEY PUCKETT                                               | OAO41281<br>OAO31917 | When I'm Gone You'll Soon Forget Me<br>Though You're Not Satisfied With Me           |
| G24326<br>Aug 1941                            | WILF CARTER                                                 | OAO48458<br>OAO48459 | It's All Over Now<br>Rattlin' Cannonball                                             |
| G24329<br>Aug 1941                            | ROY SHAFFER                                                 | OAO40047<br>OAO40039 | Disappointed in Love<br>The Answer to 'Disappointed in Love'                         |
| G24336<br>27 May 1941 (T1836 recorded 28 May) | SHIRLEY THOMS                                               | T1836<br>T1832       | Where the Golden Wattle Blooms<br>My Wonder Valley Home                              |
| G24337<br>27 May 1941                         | SHIRLEY THOMS                                               | T1833<br>T1834       | Night Time on the Prairie<br>The Cowgirl Yodel                                       |
| G24338<br>27-28 May 1941                      | SHIRLEY THOMS                                               | T1831<br>T1835       | Memories of Home<br>The Happy Cowgirl                                                |
| G24345<br>28 May 1941                         | TEX MORTON & SISTER<br>DORRIE                               | T1840                | Don't Say Goodbye                                                                    |
|                                               | TEX MORTON & HIS ROUGH-<br>RIDERS                           | T1842                | Mandrake                                                                             |
| G24350<br>Sept 1941                           | JIMMIE REVARD & HIS<br>OKLAHOMA PLAYBOYS                    | OAO47684<br>OAO47685 | The Sidewalk Waltz<br>Mistakes Waltz                                                 |
| G24354<br>Sept 1941                           | WILF CARTER                                                 | OAO48455<br>OAO48461 | When it's Roll-Call in the Bunk House<br>I'll Get Mine Bye-and-Bye                   |
| G24359<br>Sept 1941                           | THE GIRLS OF THE<br>GOLDEN WEST (MILDRED<br>& DOROTHY GOOD) | OA80846<br>OA80847   | Two Cowgirls on Lone Prairie<br>Lonesome Valley Sally                                |
| G24376<br>28 May 1941                         | TEX MORTON & SISTER<br>DORRIE                               | T1837<br>T1838       | Old Shep<br>Through the Sin of a Son                                                 |
| G24382<br>14 July 1941                        | BUDDY WILLIAMS                                              | T1851<br>T1854       | Headin' for the Warwick Rodeo<br>Can a Black Sheep be Forgiven                       |
| G24384<br>Oct 1941                            | WILF CARTER                                                 | OAO48755<br>OAO48454 | My Old Lasso is Headed Straight for You<br>He Left the One Who Loved Him for Another |
| G24394<br>28 May 1941                         | TEX MORTON & SISTER<br>DORRIE                               | T1839                | When the Cactus is in Bloom                                                          |
|                                               | TEX MORTON & HIS ROUGH-<br>RIDERS                           | T1841                | Rover no More                                                                        |
| G24409<br>14 July 1941                        | BUDDY WILLIAMS                                              | T1850<br>T1852       | The Crepe on the Little Cabin Door<br>Maple on the Hill                              |

|                               |                                                                  |                      |                                                                            |
|-------------------------------|------------------------------------------------------------------|----------------------|----------------------------------------------------------------------------|
| G24411<br>20 Aug 1941         | SMOKY DAWSON                                                     | T1871<br>T1872       | I'm A Happy-Go-Lucky Cowhand<br>Will I Meet Old Faithful Up Yonder         |
| G24412<br>20 Aug 1941         | SMOKY DAWSON                                                     | T1870<br>T1873       | The Range in the Western Sky<br>Texas Lil                                  |
| G24413<br>20 Aug 1941         | SMOKY DAWSON                                                     | T1874<br>T1875       | The Old Log Cabin on the Mountain Trail<br>The Sound Effects Cowboy        |
| G24417<br>Dec 1941            | TENNESSEE RAMBLERS                                               | OAO41322<br>OAO41323 | There's a Blue Sky Way Out Yonder<br>Over the Santa Fe Trail               |
| G24421<br>Dec 1941            | TEXAS JIM ROBERTSON                                              | OAO50104<br>OAO50106 | 'Way Down in Texas<br>Purple Night on the Prairie                          |
| G24425<br>Dec 1941            | THE HILL BILLIES                                                 | AR5537-1<br>AR5538-1 | Christmas Memories on the Prairie-1<br>Christmas Memories on the Prairie-2 |
| G24438<br>Jan 1942            | THE HILL BILLIES                                                 | AR5897-1<br>AR5646-1 | I'm Spending Christmas with the Old Folks<br>It Makes No Difference Now    |
| G24443<br>Jan 1942            | THE BAR-X COWBOYS                                                | OAO47697<br>OAO47698 | I'm Just an Outcast<br>My Dark Eyed Sweetheart                             |
| G24447<br>Jan 1942            | WILF CARTER                                                      | OAO48649<br>OAO48650 | What a Wonderful Mother of Mine<br>You are My Sunshine                     |
| G24460<br>Jan 1942            | JUDY & JULIE                                                     | OAO41263<br>OAO41262 | Little Bunch of Roses<br>Sittin' on the Old Settee                         |
| G24464<br>7 Nov 1941          | SHIRLEY THOMS                                                    | T1884<br>T1888       | Mother's Old Red Shawl<br>Down on the Farm                                 |
| G24482<br>14 July-20 Nov 1941 | BUDDY WILLIAMS & BURNIE<br>BURNETT                               | T1849<br>T1891       | Let's Grow Old Together<br>When the Candle Lights are Gleaming             |
| G24492<br>7 Nov 1941          | SHIRLEY THOMS                                                    | T1886<br>T1887       | Memories of Mother<br>A Cowgirl's Life for Me                              |
| G24501<br>April 1942          | GENE AUTRY                                                       | WC2701<br>LA2313     | Darling, How Can You Forget So Soon<br>Be Honest With Me                   |
| G24506<br>14 July-20 Nov 1941 | BUDDY WILLIAMS                                                   | T1853<br>T1892       | The Dying Soldier's Prayer<br>I'll Be Back, Never Fear                     |
| G24518<br>7 Nov 1941          | SHIRLEY THOMS                                                    | T1885<br>T1889       | I'm A Lonely Cowgirl<br>Texas Sally                                        |
| G24523<br>May 1942            | BOB DYER 5 Sept 1940<br>JIMMIE REVARO & HIS<br>OKLAHOMA PLAYBOYS | T1776<br>OAO47687    | She'll Be Comin' Round the Mountain<br>If They String Me Up                |
| G24531<br>28 Jan 1942         | JUNE HOLMS                                                       | T1902<br>T1901       | The Lullaby My Mother Sang to Me<br>Happy Yodelling Cowgirl                |
| G24532<br>28 Jan 1942         | JUNE HOLMS                                                       | T1906<br>T1905       | Mother, Pal and Sweetheart<br>My Pinto Pony and I                          |
| G24533<br>28 Jan 1942         | JUNE HOLMS                                                       | T1904<br>T1903       | My Daddy was a Yodelling Cowboy<br>Song of Queensland                      |
| G24545<br>20 Nov 1941         | BUDDY WILLIAMS                                                   | T1894<br>T1896       | The Face on the Bar Room Floor<br>Wingie the Railway Cop                   |
| G24548<br>June 1942           | WILF CARTER                                                      | OAO28908<br>OAO28325 | A Cowboy Who Never Returned<br>My Yodelling Sweetheart                     |

|                        |                                                 |                      |                                                                                 |
|------------------------|-------------------------------------------------|----------------------|---------------------------------------------------------------------------------|
| G24552<br>June 1942    | HARRY TORRANI                                   | AR6038-1<br>AR6039-1 | Shepherd's Yodel<br>Mountain Echo Yodel                                         |
| G24554<br>20 Nov 1941  | BUDDY WILLIAMS                                  | T1893<br>T1895       | Down by the Old Beaten Trail<br>The Australian Hillbilly                        |
| G24560<br>9 Mar 1942   | SHIRLEY THOMS                                   | T1908<br>T1907       | The Tree that Stands by the Road<br>Little Mother of the Hills                  |
| G24567<br>May 1942     | WILF CARTER                                     | OA028328<br>OA028912 | Memories of My Little Log Shack<br>When I Bid the Prairie Goodbye               |
| G24571<br>9 Mar 1942   | SHIRLEY THOMS                                   | T1910<br>T1909       | There's an Old Easy Chair by the Fireplace<br>Why Did the Blue Skies Turn Grey? |
| G24584<br>9 Mar 1942   | SHIRLEY THOMS                                   | T1911<br>T1912       | When the Sun Sinks Low in the West<br>The Faithful Old Dog                      |
| G24588<br>Aug 1942     | WILF CARTER                                     | OA048658<br>OA048460 | Back Ridin' the Old Trails Again<br>My Old Canadian Home                        |
| G24596<br>18 May 1942  | BUDDY WILLIAMS                                  | T1941<br>T1942       | Where the White Faced Cattle Roam<br>What a Pal My Mother Might Have Been       |
| G24608<br>9 Mar 1942   | SHIRLEY THOMS                                   | T1913<br>T1914       | Returning Home<br>Yodelling in the Moonlight                                    |
| G24612<br>30 June 1942 | THE SUNDOWNERS<br>(JOAN MARTIN & ERIC<br>TUTIN) | T1973<br>T1972       | Shy Little Girl from the Ozarks<br>Sundown Yodel                                |
| G24613<br>30 June 1942 | THE SUNDOWNERS                                  | T1970<br>T1969       | Reflections<br>The Shearers' Jamboree                                           |
| G24614<br>30 June 1942 | THE SUNDOWNERS                                  | T1968<br>T1971       | My Pony, My Guitar and Me<br>Cabin in the Hills of Old Wyoming                  |

[Note: First pressings of the above 3 records were labeled the SUNDOWNERS (Joan Martin and Eric Tutin). Later pressings were labeled only JOAN MARTIN & ERIC TUTIN.]

|                        |                                            |                      |                                                              |
|------------------------|--------------------------------------------|----------------------|--------------------------------------------------------------|
| G24621<br>Oct 1942     | FOUR PICKLED PEPPERS                       | OA041246<br>OA041247 | Long Lost Sweetheart<br>When the Golden Moon is Shining      |
| G24626<br>Oct 1942     | WILF CARTER                                | OA028909<br>OA102257 | When It's Twilight Over Texas<br>The Cowboy's Heavenly Dream |
| G24632<br>18 May 1942  | BUDDY WILLIAMS                             | T1940<br>T1943       | My Pretty Quadroon<br>Wonder Valley                          |
| G24652<br>18 Sept 1942 | SMOKY DAWSON with his<br>ROCKY CANYON BOYS | T1980<br>T1985       | The Old Cockatoorali<br>The Stockman's Story                 |
| G24653<br>18 Sept 1942 | SMOKY DAWSON with his<br>ROCKY CANYON BOYS | T1981<br>T1982       | Never been to Gundagai<br>Cob the Corn                       |
| G24670<br>18 May 1942  | BUDDY WILLIAMS                             | T1938<br>T1939       | Blazin' the Trail<br>A Mother's Plea                         |
| G24674<br>Mar 1943     | GENE AUTRY                                 | H677<br>H599         | Deep in the Heart of Texas<br>Sweethearts or Strangers       |
| G24687<br>18 Sept 1942 | SMOKY DAWSON with his<br>ROCKY CANYON BOYS | T1983<br>T1984       | Mother, Please Open the Door<br>My Little Old Log Cabin      |
| G24697<br>Apr 1943     | WILF CARTER                                | OA028914<br>OA102080 | You Left Your Brand on My Heart<br>Ridin' a Maverick         |



|                         |                                                               |                      |                                                                                      |
|-------------------------|---------------------------------------------------------------|----------------------|--------------------------------------------------------------------------------------|
| G24702<br>May 1943      | JAKE & CARL<br>(THE ORIGINAL NIGHT-<br>HERDERS)               | OA042643<br>OA042644 | Hillbilly Boy from the Mountains<br>When the White Azealeas Start Blooming           |
| G24705<br>May 1943      | WILF CARTER                                                   | OA102072<br>OA028324 | Memories of My Grey Haired Mother in the West<br>Dawn on the Prairie                 |
| G24707<br>May 1943      | GENE AUTRY                                                    | H831<br>H676         | Jingle Jangle Jingle<br>Tweedle-O-Twill                                              |
| G24716                  | BILL BOYD & HIS COW-<br>BOY RAMBLERS                          | OA047660<br>OA047659 | Drink the Barrel Dry<br>The Sunset Trail to Texas                                    |
| G24725<br>July 1943     | JOHNNY BARFIELD                                               | OA047517<br>OA047512 | Old Fiddler Joe<br>Gonna Ride Till the Sun Goes Down                                 |
| G24729<br>July 1943     | WILF CARTER                                                   | OA028906<br>OA102262 | Wilf Carter Blues<br>The Fate of the Sunset Trail                                    |
| G24731<br>21 April 1942 | TEX MORTON & HIS<br>ROUGHRIDERS                               | T2046<br>T2047       | The Story of Parson Joe<br>The Flowers Never Bloom in Lonesome Valley                |
| G24732<br>21 April 1942 | TEX MORTON & HIS<br>ROUGHRIDERS                               | T2048<br>T2049       | 'Neath the Silver Willow Tree<br>The Good Old Droving Days                           |
| G24737<br>August 1943   | THE WANDERERS<br>(The Tobacco Tags)                           | OA047609<br>OA047607 | Sunset on the Prairie<br>I'll Get a Pardon in Heaven                                 |
| G24742<br>Sept 1943     | WILF CARTER                                                   | OA048647<br>OA048648 | Dad's Little Texas Lad<br>Thinking                                                   |
| G24745<br>Sept 1943     | TEXAS JIM ROBERTSON                                           | OA036935<br>OA036937 | What Good is the Sunshine<br>I'm Gonna Throw My Lasso                                |
| G24761<br>Oct 1943      | JOHNNY BARFIELD                                               | OA047519<br>OA047518 | Don't Take My Memories<br>Love Me Only                                               |
| G24766<br>Oct 1943      | WILF CARTER                                                   | OA048652<br>OA048651 | Echoing Hills Yodel Back to Me<br>My Texas Sweetheart                                |
| G24772<br>Nov 1943      | WILF CARTER                                                   | OA028905<br>OA102275 | Headin' For that Land of Gold<br>Put My Little Shoes Away                            |
| G24776<br>Nov 1943      | TEXAS JIM ROBERTSON                                           | OA050105<br>OA050107 | Windy Ben<br>My Pony's Hair Turned Grey                                              |
| G24794<br>Jan 1944      | WILF CARTER                                                   | OA048456<br>OA048753 | My True and Earnest Prayer<br>Call of the Range                                      |
| G24799<br>Jan 1944      | WOODRUFF BROTHERS                                             | OA047600<br>OA047596 | No Place to Pillow My Head<br>Mountaineers' Home Sweet Home                          |
| G24806<br>Mar 1944      | GENE AUTRY                                                    | H678<br>H386         | I'm Thinking Tonight of My Blue Eyes<br>Under Fiesta Stars                           |
| G24812<br>Mar 1944      | WILF CARTER                                                   | OA028042<br>OA028046 | Golden Memories of Mother and Dad<br>My Lulu                                         |
| G24815                  | CARSON ROBISON                                                | OA075429<br>OA075430 | The Old Grey Mare is Back Where She Used to Be<br>I'm Goin' Back to Whur I Come From |
| G24817                  | THE GIRLS OF THE GOL-<br>DEN WEST (MILDRED<br>& DOROTHY GOOD) | OA80840<br>OA80839   | Going Back to Mississippi<br>Will There Be Any Yodelers in Heaven?                   |
| G24822<br>22 Dec 1943   | BUDDY WILLIAMS                                                | T2129<br>T2130       | Music in My Pony's Feet<br>Where the Roly Poly Grass Rolls O'er the Plain            |
| G24827                  | GENE AUTRY                                                    | LA2322<br>H393       | Tears on My Pillow<br>Too Late                                                       |
| G24839<br>20 Mar 1944   | SHIRLEY THOMS                                                 | T2146<br>T2141       | The Story My Daddy Told to Me<br>It Doesn't Matter Now                               |
| G24844<br>Sept 1944     | GENE AUTRY                                                    | H598<br>H679         | Take Me Back into Your Heart<br>Rainbow on the Rio Colorado                          |

## BOOK REVIEWS

*THE AMERICAN RECORD LABEL BOOK*, by Brian Rust (Arlington House, 1978), 336 pp., \$20.00.

Brian Rust is indisputably preeminent among today's discographers. Even though he has not chosen to specialize in the musical genres of primary interest to readers of the *JEMF Quarterly*, there can be few serious students of the pre-war American non-classical phonograph record who haven't benefited from *Jazz Records 1897-1942*, *The Victor Master Book*, *The Complete Entertainment Discography* and other books by this prolific Englishman.

Rust is also a witty, informative writer, not only in his splendid introduction to the "big band era," *The Dance Bands*, but in the prefaces and headnotes to his massive discographical works.

Now he has put his remarkable talent and energy to work on a project of wondrous prospect -- an encyclopedia of prewar American record labels. "In it," Rust explains in his introduction, "arranged alphabetically by label, I have given as much as I know concerning each one." Anyone familiar with Rust's knowledge might well have doubts about the latter part of that statement, since the Victor chapter in *The American Record Label Book* runs to only twelve pages! However, this has come up a worthy, valuable book, highly useful to the collector and scholar of prewar country and blues in addition to jazz, dance and personality music. All this, despite some intensely aggravating flaws, most of which appear to be related to the editing process.

The first peculiar thing one notices about this book is that there seems to be some confusion about the word *American* in the title. On the dust jacket, the title is all but surrounded by reproductions of *British* record labels such as Dominion, Sterno and His Master's Voice. On page 9, in the Introduction, one reads "I have included American labels only, with notes on their British counterparts." Then, on page 11, the first article in the alphabet: a page and a quarter devoted to Aco, a British make that was never pressed or distributed in the U.S.A., though it did release some American masters for British consumption.

Further examination reveals the book's true parameters, and they are logical ones: the book covers all American labels, plus British labels that released American masters. Fine and dandy -- I found the information on British labels especially interesting, but the apparent confusion of purpose is unsettling.

From Aco we progress to Zonophone. For each label Rust provides information, insofar as possible, on the ownership, date and place of founding, methods of distribution, sources of masters, important numerical series (catalog and matrix numbers), types of music represented, and sometimes important or interesting individual records. The style is not overly serious; there are occasional amusing anecdotes from Rust's own collecting experience.

For many of the more important labels there are dating charts; these will no doubt be the most helpful feature of the book for many researchers. However, the two most important charts, those for Victor and Columbia, are also the scene for the book's two most blatant editing goofs, both of them the obvious result of sheer carelessness. On the second page of the Victor chart, page 314, for the first seven years, 1917-1923, the figures in the first six columns (from left) are all one column to the right of where they belong. The Columbia chart error is considerably more serious: the column with the dates has been omitted altogether. My guess: the column should begin with 1901; the last row of numbers on the first page (p. 83) should be those for 1931; those on page 84 should begin with 1932 and run up to 1942.

There are also numerous black-and-white reproductions of record labels. These are intriguing, but the reproduction is not as clear as it might be, and (more seriously) there is no correlation between the order in which the labels are illustrated and their chronological order, or the order of their discussion in the text. The only color reproductions are on the dust jacket, and the colors of these are anything but accurate -- the blue Decca comes out a bilious lavender.

As for the articles themselves, I do wish they were more extensive, more complete, more definitive; that Rust was truly able, as promised, to write all he knows. Specialists will definitely

notice large gaps in the information. For instance, while Rust devotes an ample paragraph to Victor's country and race recordings of the late 1920s and early 1930s, he does not identify the numerical series devoted to these. The discussion of the Gennett Electrobeam issues is brief and vague, though Gennett's earlier years are well covered.

After all that carping I must reemphasize that *The American Record Label Book* is a most welcome publication, which I expect to keep near my turntable for many years to come. There's certainly no better one-volume introduction to pre-war discography. The book should be a more than worthwhile purchase for any interested scholar and/or collector, despite its rather light and general nature, and those very qualities make it a fascinating read for anyone who's simply curious about old shellac.

--Barret E. Hansen

*BLACK MUSIC (AMERICAN POPULAR MUSIC ON ELPEE)*, by Dean Tudor and Nancy Tudor (Littleton, Colo.: Libraries Unlimited, 1979). 262 pp., \$18.50, hardcover (in U.S. and Canada; \$22 elsewhere).

*JAZZ (AMERICAN POPULAR MUSIC ON ELPEE)*, by Dean Tudor and Nancy Tudor (Littleton, Colo.: Libraries Unlimited, 1979). 368 pp., \$18.50, hardcover (in U.S. and Canada; \$22 elsewhere).

*GRASS ROOTS MUSIC (AMERICAN POPULAR MUSIC ON ELPEE)*, by Dean Tudor and Nancy Tudor (Littleton, Colo.: Libraries Unlimited, 1979). 368 pp., \$18.50, hardcover (in U.S. and Canada; \$22 elsewhere).

These three books (and a fourth in the series, not presently available for review, on contemporary popular music) are described by their authors in the Preface as being surveys of and buying guides to an aspect of American commercial popular music on discs. Selections are not limited to currently available albums but also include "recently deleted items...when they are still available from specialist stores..." The three volumes all begin with the same introductory material discussing the arrangement and format, the method of rating, and the problems in selecting for a collection; and the nature of American popular music in general and the interactions of its various sub-genres.

The main body of *Grass Roots Music* is divided as follows: Ethnic offerings, British Folk Tradition, American Folk Tradition, American Folk Revivals, Old Time Music, Bluegrass Music, South-western Music, Country Music, Sacred Music, and Troubador Music. For each of the 1700 albums reviewed an annotation (averaging 300 words) offers comments on musical influences, impact, and importance. Each of the individual sections is prefaced with an historical introduction that outlines the nature and background of the type of music discussed, including also a few paragraphs devoted to the literature of that type of music. Each volume ends with an annotated bibliography; a directory of labels that includes the "starred" albums from all four volumes (these "starred" albums constitute the authors' evaluation of a core collection); a store directory; and an artist index.

*Black Music* reviews (according to the authors) some 1300 albums. The main review section is divided into Blues, Rhythm 'n Blues, Gospel, Soul, and Reggae. The Blues section is further divided into Anthologies, Rural/Acoustic Blues, Urban/Electric Blues, Female Singers/Classic Blues, Jug Bands, and Vocal Jazz/Jump blues. *Jazz*, also covering 1300 items, is divided into Anthologies, Ragtime, Geographic Origins and Stylings, Mainstream Swing and Big Bands, Bop/Cool/Modern, and Diverse Themes.

It would be easy to find little matters to complain about: questions of appropriateness of some of the inclusions or omissions; matters of subjective evaluations; minor errors of fact or (possibly) judgement. But by and large, I was very much impressed by the contents of the volume of *Grass Roots Music*, which I examined in somewhat more detail than the other two. The authors have done an excellent job of assembling the information needed for anyone to put together a library, either public or private, representative of the best and the most significant American popular (construed very broadly) music. It will be difficult for anyone else to do the same task better.

*THE ALABAMA FOLK LYRIC: A STUDY IN ORIGINS AND MEDIA OF DISSEMINATION*, by Ray B. Browne (Bowling Green, Ohio: Bowling Green University Popular Press, 1979); iii + 480 pp., illust., music, index; \$25.00 hard covers.

It has been many years since a major field collection of folksongs appeared in print; if for no other reason, this volume would be welcome. It includes 192 songs (in 328 different variants) selected from some 2500 collected by the author in Alabama in 1951-53; both texts and tunes are presented, together with headnotes, sometimes extensive, citing other printed versions and, where known, sources. It is, then, a folksong collection, and I find the book's subtitle a bit misleading.



Browne's study was originally his doctoral dissertation submitted to the English Department of UCLA in 1956. The author explains in the preface the unfortunate circumstances responsible for the passage of over two decades before the manuscript was finally published in book form.

The book opens with a 37-page discussion of folksong in general, and folksongs in particular in Alabama. Browne notes that his collection of 2500 Alabama items consists of 800 ballads and 1700 lyric songs; the pieces in this book were chosen from the latter category for three reasons: (1) based on their numerical preponderance, lyric songs "are more representative of the kinds of folk songs people sing at the present time;" (2) Browne wanted to include as many pieces as possible that had not been reproduced in other collections; and (3) lyrics are "less stabilized in...tradition than are ballads, and therefore change more as culture changes. Thus they are better reflections of Alabama folk culture of 1950." In support of his second reason, Browne notes that 84 out of the 192 songs in the book have not been found in other collections and are therefore "unique." The songs themselves are divided into nine sections: love songs, sentimental songs, comical songs, songs about animals, pseudo-negro songs, satiric songs, social commentary songs, parodies, and literary songs. Love songs constitute by far the largest group (89 items), with sentimental (37) and comic songs (23) in second and third place.

I think that presenting a collection of folk lyrics is a good idea, but Browne's first two reasons may not stand up under scrutiny. The fact that he has collected more lyrics than ballads says nothing about the frequency with which each type of song is to be found. Secondly, inasmuch as he had such large samples of both ballads and lyrics to choose from, Browne could probably have selected previously unpublished songs entirely from his ballad collection. Finally, I find that a good dozen or more of the selections that Browne does include are, in spite of his stated principle of choice, clearly ballads. Among these would be "Devilish Mary," "The Girl I Loved in Sunny Tennessee," "After the Ball," "Arkansas Traveler," "Bill Morgan," "The Miller's Will," "Sailor Boy," and others. Furthermore, Browne's statements about uniqueness would probably be modified somewhat if he had considered recorded as well as published collections.

Browne's song headnotes are often impressive, particularly in citing 19th century pocket songsters in which his items appeared. However, many of the pieces for which he gave no composer/author credits are easily traceable to sheet music versions, and more data could readily have been given had he turned to the right sources.

My final complaint is that the book has not been edited and proofread with the care that would be commensurate with its high price. (For example, most of the figures in the table on p. 19, giving total number of songs and number of "unique" songs in each section, are incorrect.) All this said, though, I am still pleased to see Browne's collection in print. I feel strongly that more field collections are necessary. Furthermore, it is not sufficient to canvass each region once and be done with it; every locale should be revisited every generation or so, in order that we can learn about the nature of evolution of the folk tradition. Without extensive maps of folklore as it develops in both time and space, we are forced to fall back on unsubstantiated theory--a predicament into which contemporary folklorists find themselves all too often.

--Norm Cohen

## RECORD REVIEWS

*FIDDLIN' ARTHUR SMITH & HIS DIXIELINERS*, Vol. 1 (County 546). Reissue of 14 selections recorded 1935-1940 featuring Arthur Smith, fiddle and vocals, with accompaniment by Delmore Brothers on all but two tracks. Titles: *Goin' to Town, A Lonesome Day Today, Cheatham County Breakdown, Florida Blues, I'm Bound to Ride, Fiddler's Blues, Straw Breakdown, K.C. Stomp, Take Me Back to Tennessee, Dickson County Blues #2, Adieu False Heart, Bonaparte's Retreat, I've Had a Big Time Today, Lost Train Blues*. Brochure notes by Charles Wolfe and Barry Poss; 1978.

*FIDDLIN' ARTHUR SMITH & HIS DIXIELINERS*, Vol. 2 (County 547). Reissue of 14 selections recorded 1935-1940 as above. Titles: *Indian Creek, Chittlin Cookin' Time in Cheatham County, Peacock Rag, There's More Pretty Girls than One Pt 2, Sugar Tree Stomp, Pig at Home in a Pen, Fiddler's Dream, House of David Blues, Freight Train Moan, Red Apple Rag, The Girl I Love Don't Pay Me No Mind, Blackberry Blossom, In the Pines, Smith's Rag*. Same brochure as in 546 above.

These two albums comprise an excellent tribute to one of the greatest and most influential country fiddlers of the pre-World War II era. Born in Humphreys County, Tennessee, in 1898, Smith had by 1920 developed a local reputation as a fiddler of note, and in 1927 made his first of many appearances on the fledgling Grand Ole Opry out of Nashville. In the next half dozen years Smith was one of the most popular fiddlers in Tennessee, touring first with his cousin, Homer Smith, then with the McGee Brothers, and still later, in 1934, with the Delmore Brothers. It was with the latter duo that Smith made his first recordings in 1935, and he continued to record for RCA Bluebird until 1940. Through the 1940s, though he made no records, he continued to travel and perform with various groups. In the 1960s he enjoyed a second burst of popularity in the folk revival, and three LP albums of his were issued, two of them, with the McGee Brothers, outstanding collections of old time instrumental music by three of the genre's giants. Smith died in 1971 from cancer.

Throughout his career Smith was an influential fiddler; many of the tunes he popularized or composed have continued to be favorites with other fiddlers--in particular, bluegrass-oriented ones. Smith's tunes are well-suited to bluegrass adaptation, since his own style was so full of fire and dexterity. In these characteristics, he is closest to Clark Kessinger or Clayton McMichen, but there's no confusing his recordings with theirs or anyone else's. Smith also had a penchant for slow, bluesy tunes that became another hallmark of his.

This set is in every way an excellent collection: the selections offer a cross-section of Smith's finest recorded work; the technical quality is faultless, and the brochure notes are informative, readable, and sensitive. Apart from additional information on the backgrounds of some of the tunes one could not ask for more.

Riley Puckett: *WAITIN' FOR THE EVENING MAIL* (County 411). Reissue of 14 selections originally recorded 1925-40 for Columbia, Decca, and RCA Bluebird, featuring Puckett, vocal and guitar, some with additional accompaniment. Titles: *I'm Ragged But I'm Right, Waitin' for the Evening Mail, Riley's Hen House Door, I Wish I Was Single Again, Curly Headed Baby, Poor Boy, The Other Side of Jordan, I'm Getting Ready to Go, Old Spinning Wheel, When I'm Gone You'll Soon Forget Me, Ramblin' Boy, How Come You Do Me Like You Do, Boots and Saddle, K.C. Railroad*. Brief back jacket notes by Joe Wilson.

Although to modern listeners, Riley Puckett is probably better known as the back-up guitarist for the celebrated Atlanta Stringband, Gid Tanner's Skillet Lickers, to country audiences of the 1920s and '30s, it was as a singer that he was better known. The purpose of this LP is to sample Puckett's talents as a singer on a variety of songs from the traditional Anglo-American folksongs ("I Wish I Was Single Again") to blackface minstrelsy ("The Other Side of Jordan") to Tin Pan Alley sentimentalia ("When I'm Gone You'll Soon Forget Me") to swinging 1930s country novelties ("I'm Ragged But Right"). Puckett's popularity is easy to understand after listening to a collection such as this: he sang in a mellow, rich baritone with careful enunciation and little accent. He could have crossed over to pop music had he come along a decade later. His style was relatively unornamented--

frequent vibrato and occasional falsettos, but few decorative grace notes, slides, scoops, or other devices. My personal preference is for "How Come You Do Me" and "Ragged But Right," both with mandolin accompaniment by Ted Hawkins; and "I'm Getting Ready to Go," with the touch of yodeling in the chorus, demonstrating Puckett's singing at its best. No flashy guitar here, just good vocals.

The annotations and documentation are almost non-existent; perhaps it is excusable in this case, since there has already been so much written on Puckett, both in brochures of other albums, and in books and journal articles.

(G. B.) Grayson and (Henry) Whitter: *EARLY RECORDINGS 1928-1930* (County 513). Reissue of 12 tunes featuring G. B. Grayson, vocal and fiddle, and Henry Whitter, vocal and guitar, originally recorded 1928-1930 for RCA Victor. Titles: *Handsome Molly, He Is Coming to Us Dead, Ommie Wise, Short Life of Trouble, Where are You Going Alice, I've Always Been a Rambler, I Saw a Man at the Close of the Day, Joking Henry, Nine Pound Hammer, What You Gonna Do with the Baby, Don't Go Out Tonight My Darling, Dark Road is a Hard Road to Travel*. Back jacket notes by Joe Wilson.

This collection was originally issued some years ago by County; this new edition has been augmented by substantial jacket notes that enhance the importance of the collection considerably. William Banmon Grayson, born in Ashe County, North Carolina, and Henry Whitter, from Grayson County, Virginia, met in 1927 at a fiddlers' convention at Mountain City, Tennessee, and worked together for the next two years, a remarkably productive partnership that was cut short by Grayson's tragic death in 1930 in an automobile accident at the age of 41. Their record sales were not spectacular, but average by the standards of the 1920s for hillbilly releases. "Ommie Wise" and "Short Life of Trouble"/"Nine Pound Hammer" were among their more successful releases, both selling over 10,000 copies. By contrast, "I've Always Been a Rambler"/"I Saw a Man at Close of Day" was a modest seller, ending up in fewer than 2,300 homes. Sales notwithstanding, the pair recorded the "definitive" versions of several ballads and songs, and their recordings were the source of many later performances by both country and revival artists.

*BANJO PICKIN' GIRL* (Rounder 1029). Reissue of 16 selections by early women country music performers originally recorded 1924-38 on various labels. Selections: Eva Davis and Samantha Bumgarner: *Big Eyed Rabbit*; Roba Stanley: *Single Life, All Night Long*; Louisiana Lou: *Export Gal, Banjo on My Knee Blues*; Billie Maxwell: *Cowboy's Wife*; Blue Ridge Mountain Singers: *I Wish I Had Never Met You, Christine LeRoy*; Moonshine Kate: *The Poor Girl's Story, Last Gold Dollar*; Bowman Sisters: *Old Lonesome Blues*; Rubye Blevins (Patsy Montana): *Montana Plains, Waltz of the Hills*; Girls of the Golden West: *Bucking Broncho*; Coon Creek Girls: *Sowing on the Mountain, Banjo Pickin' Girl*. Produced and annotated (with enclosed brochure) by Charles Wolfe and Patricia A. Hall.

The compilers of this album have tried to satisfy two aims simultaneously: to survey the role of female performers in early country music, and to offer examples of song lyrics that reflect the role of women in society. The sixteen selections reissued here feature ten performers or groups of performers who recorded between 1924 and 1938. The artists range from the historically important but musically rather stiff Eva Davis and Samantha Bumgarner, and Roba Stanley--among the earliest female country recording artists--to the thoroughly professional and highly popular Coon Creek Girls and Girls of the Golden West. Uneven as the performers are in their artistry, so are they in their importance, historically speaking: Bumgarner and Stanley were significant only for their chronological priority; Patsy Montana was important because of her great popularity through the 1930s; others, like Louisiana Lou and Billie Maxwell, were unquestionably minor figures.

Thematically, the songs touch on some important themes concerning the social place of women. Roba Stanley's "Single Life" is the familiar statement of a young unmarried who states proudly, "I am single and no man's wife, and no man shall control me." By contrast, "Cowboy's Wife" is the sad recital of a hard-working housewife who vainly hopes that her cowboy husband will notice her new dress as he comes home, but resigns herself to providing him his supper uncomplainingly because she knows that that's the way to his heart. The two previously unissued titles by the Blue Ridge Mountain Singers are charmingly done and interesting as well. However, I would strongly question the speculation in the brochure notes that they were not originally issued because they both deal, "indirectly, with adultery." Adultery is, I think, a far too specific label to attach to either story; infidelity, of course, but nothing any more specific than the oft-recorded "There'll Come a Time," or "Rock All Our Babies to Sleep," or "May I Sleep in Your Barn Tonight Mister," or "A Bird in a Gilded Cage." Moonshine Kate's "Poor Girl's Story" is basically Carson Robison's "Railroad Boomer," slightly altered to present the image of a female, rather than a male, wanderer. And the Coon Creek Girls' song that gives the album its title "conjures up the image of another fun-loving, wander-lusting mountain girl--the Appalachian equivalent of the jazz age's flapper." Millie and Dolly Good's "Bucking Broncho," about a young cowboy and his sweetheart, has always been described as a double entendre piece, but I confess I find the suggestion of a second, sexual, meaning, unconvincing.



cing. The all-too familiar subject of murdered sweethearts is represented by "Export Gal," a variant of "Knoxville Girl."

There are, of course, omissions, both in terms of important artists, and important themes; but then the compilers have promised us a second volume in which to explore their subject further. Thematically, one could suggest the shrewish wife, as in "Old Lady and the Devil," or "Devilish Mary; " the cuckolded husband, as in "Three Nights Drunk," or "Everyday Dirt;" the prostitute, as in "Just Tell Them That You Saw Me." Not surprisingly, most of the themes that were prevalent in the 1920s and 1930s continue to find favor in country music today, except that there seem to be far fewer humorous treatments in song.

*THE GIRLS OF THE GOLDEN WEST: Selected Recordings 1933-1938* (Sonyatone STR-202). Reissue of 16 selections by Mildred and Dorothy Good. Titles: *I Want to be a Real Cowboy Girl, Hi Yo Hi Yo, Buckin' Bronco, Whoopie Ti Yi Yo, Little Old Log Cabin in the Lane, The Cowgirl's Dream, Cowboy Jack, My Cross-Eyed Beau, My Dear Old Arizona Home, Roll Along Prairie Moon, We'll Meet at the End of the Trail, Going Back to Mississippi, That Silver-Haired Daddy of Mine, Empty Cot in the Bunkhouse, Old Chisholm Trail, Will There Be Any Yodelers in Heaven.* Brief back jacket notes by Peter Feldmann; 78 rpm discography compiled by Tony Russell inserted.

One of the sweetest-sounding teams of the 1930s was the Girls of the Golden West; I think of them almost as female counterparts of the Delmore Brothers in their soft, smooth harmonies; though without the bluesy sound and hard drive that the Delmores still managed to incorporate into their style. The sisters recorded over five dozen selections between 1933 and 1938, the majority of which dealt with western theme. This important portion of their repertoire is well represented on this reissue album. The Goods came by their songs honestly: born in Muleshoe, Texas, they grew up listening to southwestern cowboy songs. Their professional career began on radio station WLL in St. Louis, when Dolly, the younger of the two, was only fourteen years old. More radio work followed, until 1933, when they became regulars on WLS, Chicago's National Barn Dance. Although they stopped making 78s in 1938, in the 1960s they were recorded again, making three albums for the Bluebonnet Label of Ft. Worth. Their songs were divided between older traditional cowboy and western numbers, and contemporary songs composed in the 1930s, many for the cowboy movies. Prior to this release, only one of their titles (to my knowledge) has been reissued on LP.

*STREETWALKING BLUES* (Stash ST-117). Reissue of 14 blues pieces originally recorded 1924-1956. Selections: Memphis Minnie: *Hustlin' Woman Blues*; Maggie Jones: *Good Time Flat Blues*; Virginia Liston: *I've Got What It Takes*; Lil Johnson: *New Shave 'em dry*; Sam Theard: *She Skuffles That Ruff*; Billie Pierce: *I'm In the Racket*; C. Williams: *Street Walkin' Blues*; Lonnie Johnson: *Crowin' Rooster Blues*; Georgia White: *Walking the Street*; Ma Rainey: *Hustlin' Blues*; Clara Smith: *Kitchen Mechanic Blues*; Irene Scruggs: *Must Get Mine in Front*; Bertha "Chippie" Hill: *Street Walker Blues*; Lucille Bogan: *Shave 'em Dry*.

With the enormous number of vintage blues reissues available, almost all of which are organized according to artist, geographic region, style, or instrument, it is refreshing to watch the output on the Brooklyn-based Stash label, which is taking the comparatively novel approach of thematic organization. In her brief back jacket liner notes, Shelley Neiderbach comments, "The fact that the blues are quintessentially a female musical form, expressing always sexual acts and sexual longings, has played a part in the historical burial and current disinterment of the music of especially oppressed women, streetwalkers." While I would question whether one can make such sweeping assertions about blues in general, these selections do offer a provocative sampling of lyrics dealing primarily (but not exclusively) with prostitution (some concern more general--should I say, non-paying--forms of sexual encounters). However, these blues are, for the most part, carefully constructed 12-bar blues in the style of the city blues singers, accompanied by small jazz combos; they are definitely not in the rougher, more spontaneous, country blues styles. This, to me, raises some important questions about the social significance of the lyrics. Who wrote these songs? Are they "folk" songs? Are the singers, or the writers, expressing personal experience, or the commonly accepted folklore? Do they, in other words, have any value beyond their obvious musical/poetic worth? Further information about the origins of the material would, therefore, have been of great value; however, the annotation is virtually non-existent. Perhaps my request cannot be satisfied because the answers are not known. But if the lyrics are taken at face value, they do offer an interesting set of comments on some of the hardships of prostitution, such as the physical hardships of streetwalking, especially in inclement weather; the dependence on the women's pimps; the problems with being taken advantage of. Of a completely different sort is Lucille Bogan's "Shave 'em Dry" (this is the version originally unissued; and I would have loved to see the faces on the engineers in the studio when this take was cut).

*JAKE WALK BLUES* (Stash ST-110). Reissue of 15 songs originally recorded 1928-60 dealing with paralytic effects of drinking Jamaica ginger extract. Selections: Allen Brothers: *Jake Walk Blues*; Ray Brothers: *Jake Leg Wobble*, *Got the Jake Leg Too*; Byrd Moore: *Jake Legs Blues*; Willie Lofton: *Jake Leg Blues*; Narmour and Smith: *Limber Neck Rag*, *Jake Leg Rag*; Asa Martin: *Jake Walk Papa*; Black Ace: *Beer Drinkin' Woman*; Gene Autry: *Bear Cat Papa Blues*; Ishman Bracey: *Jake Liquor Blues*; Lemuel Turner: *Jake Bottle Blues*; Mississippi Sheiks: *Jake Leg Blues*; Maynard Britton: *Jake Leg Blues*, *Jake Walk Blues*. Produced by Bernard Brightman; back jacket liner notes by John P. Morgan; brochure insert with discography and transcriptions of lyrics.

This innovative album dealing with the illnesses resulting from drinking alcoholic Jamaica ginger extract during the Prohibition era is the result of studies by John P. Morgan, a physician with an active interest in country music. Portions of his Jake Walk studies appeared as articles in *Old Time Music* and *Annals of Internal Medicine* (reprinted in *JEMFQ*).

Morgan's work (another example appeared in the last issue of *JEMFQ*) is a model of how one can apply his specialized knowledge to the study of a particular aspect of American folk and folk-derived musical traditions. The selections on this LP are by both white and black artists; most were recorded commercially between 1928 and 1934. The two by Britton are Library of Congress field recordings from 1937, not previously available commercially.

Morgan's written studies, to which this album provides the aural complement, can be read profitably by those interested in either medical history or in American folk and country music. The lyric transcriptions are particularly helpful. However, I would correct the third line of the transcription of Byrd Moore's "Jake Legs Blues" from "Tell you about the old jake liquor" to "Tell you about the old jake mixer," as in Maynard Britton's later copy of the song; otherwise the text makes little sense.

*REEFER MADNESS* (Stash ST-119). Reissue of 16 selections dealing with marijuana, cocaine, etc., originally recorded between 1924 and 1944 by hillbilly, blues, and jazz artists. Selections: Bea Foote: *Weed*; Dick Justice: *Cocaine*; Ernest Rodgers: *Willie the Chimney Sweeper*; Jazz Gillum & His Jazz Boys: *Reefer Head Woman*; Cow Cow Davenport: *The Mess is Here*; Josie Miles: *Pipe Dream Blues*; Frankie "Half Pint" Jaxon: *Willie the Weeper*; Luke Jordan: *Cocaine Blues*; Buck Washington: *Save the Roach for Me*; Louis Armstrong: *Muggles*; Mills Blue Rhythm Band: *Kokey Joe*; Mezz Mezzrow: *Sandin' the Vipers*; Fats Waller: *Viper's Drag*; Quintette of Hot Club of France: *Viper's Dream*; Don Redman: *Chant of the Weed*; Richard Jones & His Jazz Wizards: *Blue Reefer Blues*. Produced by Bernard Brightman; back jacket liner notes by Larry Sloman.

While the preceding album practically exhausts the body of recorded songs dealing with jake leg, the songs on the subject of marijuana, cocaine, and other forms of dope are practically inexhaustible; in fact, this is Stash's fifth album on the subject (previously issued were *Reefer Songs* (ST-101); *Pipe, Spoon, Pot and Jug* (ST-102); and *Tea Pad Songs*, Vols 1 and 2 (ST-103 and ST-104). Side A of this album is devoted mostly to blues singers--except for hillbilly singer/guitarist Dick Justice and the newspaperman-turned-pop-singer Ernest Rodgers; while Side B is reserved for jazz bands and pianist Fats Waller. The notes are rather insubstantial; those on ST-103/104 are better; those albums also include an insert with a lexicon of nearly 100 words and phrases probably unfamiliar to the more respectable members of the audience.

Rodgers' "Willie the Chimney Sweeper" is the best known piece of the lot; generally titled "Willie the Weeper," it probably dates to the turn-of-the-century, though I have not seen its origin documented. The previously unissued cut by Frankie Jaxon is a variant of the song, quite different in both text and tune. The two versions of "Cocaine (Blues)" by Justice and Jordan have both been previously reissued, but they are such lovely examples of fingerpicking that it is nice to have them together for comparison.

--Norm Cohen

## BIBLIOGRAPHIC NOTES

*BLUE GRASS COMPLETE* (Ojai, Calif.: Creative Concepts, 1978). 192 pp., 9"x12", papercovers, \$7.95. Subtitled "The most comprehensive collection of bluegrass songs ever printed," this is a compilation of 79 "sheet music editions" of selections with words, music, and guitar chords. A good half of the songs have seldom if ever been performed in bluegrass style (e.g., "Follow the Drinking Gourd," "Delia's Gone," "Scarborough Fair," "Shorty George"), and it is difficult to discern any real basis for inclusion. There are also six pages of photographs and two pages of bluegrass banjo chord charts.

*BACK IN THE SADDLE AGAIN*, By Gene Autry, with Mickey Herskowitz. (New York: Doubleday & Co., 1978), 252 pp., photos, discography, filmography, index; \$8.95. This readable autobiography opens with the now-legendary scene of Autry picking the guitar in an Oklahoma railroad telegraph station when Will Rogers came in, heard him, and suggested that he ought to head out east to New York City and try for a job on radio, and moves forward (and then occasionally backward) in a dozen or so skips and hops. Discussed in leisurely detail are Autry's movie career, business affairs (hotels, baseball clubs, radio shows, and rodeos); his recording career is confined to one short chapter. Anecdotal and uncontroversial, this is not the critical study of one of the most important figures in western music that still needs to be written.

*DISCIPLE IN BLUE SUEDE SHOES*, By Carl Perkins, with Ron Pendleman (Grand Rapids, Mich.: Zonder-van, 1978). 146 pp., photos; \$6.95 hardcover. This brief autobiography, written with the assistance of an evangelist free-lance writer, concentrates on Perkins' struggles to renounce sin and find God, rather than on his musical career *per se*.

*THE CIVIL WAR SONGBOOK: Complete Original Sheet Music for 37 Songs*. Selected, and with an introduction. Richard Crawford (New York: Dover, 1977). xiv + 157 pp., 9"x12", papercovers; \$5.00. These 37 songs are reproduced complete with covers (but all in black and white) and no alterations. Crawford's introduction summarizes events of the Civil War and its impact on American music; biographical notes on the composers represented are also included, together with a brief list of books for further reference.

*BLUEGRASS ALL-TIMERS* (Ojai: Creative Concepts, 1976). 64 pp., 9"x12" papercovers; \$4.95. Similar to the above, a collection of sheet music to 30 songs (almost all of which are also in *Bluegrass Complete*).

*BLUEGRASS GREATEST HITS* (Ojai: Creative Concepts, 1977), 64 pp., 9"x12", papercovers; \$4.95. Very similar to the preceding; most of the songs are also in *Bluegrass Complete*.

*JAZZ INDEX: Bibliography of Jazz Literature in Periodicals and Collections*, 2:1 (Jan/March 1978) Compiled by Norbert Ruecker and Christa Reggentin-Scheidt, published quarterly by Norbert Ruecker, Kleiststr. 39, D-6000 Frankfurt/M 1, W. Germany. Subscription rate: \$24/year for individuals; \$34.50 for libraries, book stores, etc. Now in its second year, this bibliography is published entirely in English (introductory and editorial matter is in both English and German). The entries are arranged alphabetically by subject, with a special supplement at the end devoted to Blues (also arranged alphabetically by subject).

"A Catharsis, Communication, and Evocation: Alternative Views of the Sociopsychological Functions of Blues Singing," by Harriet J. Ottenheimer, in *Ethnomusicology*, 23 (Jan. 1979), 75-86, presents the author's field research in New Orleans in 1966-67 "devoted primarily to elucidating the cathartic mechanism in blues singing." The author concludes that "although the image of the black musician singing out of his soul (and the souls of his listeners) is romantically compelling, it seems more accurate to regard the emotional function of blues singing not as the release of pent-up emotions but rather as the evocation, intensification, and matching of moods whose presence is realistically acknowledged by the singers."



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STEREO

*Alex A. Jose*

ALEX JOSE and THE WAILA BAND

STEREO

Canyon Records C-6137

## Popular Dance Music of the Indians of Southern Arizona

© Canyon Records 1975

A 1970s waila band posing for their picture outside Canyon Records, 4143 North 16th Street, Phoenix, Arizona. From left: Arturo Flores, Lopiz Angea, James F. Angea, Alex A. Jose, Willie J. Francisco. This is the cover for Canyon C-6137. (Used with permission.)



# WAILA-- THE SOCIAL DANCE MUSIC OF THE INDIANS OF SOUTHERN ARIZONA; AN INTRODUCTION AND DISCOGRAPHY

By Jim Griffith

## INTRODUCTION

Mention American Indian music to most Anglo-Americans and you will be likely to call up an image of unison singing accompanied by drums and rattles. Mention American Indian dances to the same people and you will evoke the same music as a setting for shuffling or slow stepping movements, probably by individuals in a line or circle. These stereotypes hold true to some extent, of course, for the older, aboriginal forms of American Indian music and dance as well as for their linear descendants. However, Native Americans share the 20th century with the rest of us. They have been in contact with bearers of Old World cultures for almost 500 years now, and it would be surprising indeed if the on-going acculturation process did not include musical forms as well as Levi's, pickups and law school. As a matter of fact there are several kinds of this acculturative Indian music currently popular in the United States. One of these is *waila*, an instrumental music with Hispanic roots which is played by the Indians of Southern Arizona.

There seems to be a line of division near Phoenix, Arizona. To the north of this imaginary boundary, Arizona Indians have been influenced to a great extent by the Anglo-American cowboy pattern. South of Phoenix, Spanish is often a third language for Indians, and cowboying owes a good deal to the traditions of the neighboring Mexican state of Sonora. It's the same with dance music. Go to a reservation rodeo dance in North Central Arizona and you may well hear Apache Spirit, Joe Montana and the Roadrunners, or some other Indian band playing Country-Western music with a guitar lead. South of our line, the band may well have a name like Elvin Kelly Y Los Reyes or The Molinas, and you will hear *waila*, a unique blend of various Hispanic, Anglo, and Indian traditions.

The Papago word *waila* derives from the Spanish *baile*, and means the same thing -- social dance. (Another popular name for the music is "Chicken Scratch." This refers to a 6/8 rhythm which is still occasionally played. The phrase is more common among Pimas than Papagos as a generic term for *waila* music.) The music is exciting, truly popular, and constantly changing. It is also commercially viable to the extent that

several bands earn extra money by playing for dances and there are currently thirteen LP *waila* records in print. For all those reasons, this seems to be a good time to take stock of the music, its history, and its discography.

## WAILA MUSIC

*Waila* can be defined as the Hispanic-derived social dance music of the Indians of Southern Arizona. This distinguishes it from *pascola* and *matachina* music, which are ritual dance musics of Hispanic origin, as well as from various kinds of music with aboriginal or Anglo-American roots which are performed by the same people. *Waila* is currently performed on accordion, saxophone, guitar, or bajo sexto, bass guitar, and drums. This instrumental lineup suggests a relationship with *norteño* music. The relationship is there, but the derivation of *waila* goes back beyond the present century, as we shall see.

The basic repertoire consists of polkas and two-steps, with waltzes, boleros and cumbias being played less frequently. From a sample of 135 commercially-recorded *waila* examples, 71 are polkas, 31 are *chotis* (literally "schottische," but used locally for two-steps), 7 are cumbias, 5 are waltzes, 3 are boleros, and the remaining 8 are such other rhythms as mazurkas and redovas. The music is played for dancing at village Saint's day celebrations, weddings, graduations, and other festive times, as well as in occasional bars and social clubs. It is played by Indians for an almost exclusively Indian audience. Pimas, Papagos, Yaquis and Quechans all perform and dance to *waila* music.

## WAILA HISTORY

Although the data are not yet available for writing a complete history of *waila* music, it is possible to state a few facts and make a few speculations. We know that Papagos from San Xavier Mission south of Tucson were playing *waila* as early as the 1860s. John Spring, pioneer Arizona reporter and schoolteacher, described Tucson's San Agustín Fiesta of 1881 as follows:

In the middle of the square stood a wooden platform, an improvement over the earth floor, and here the rabble



The Topawa Day School Orchestra, May 1927. Taken at Topawa, in the southeastern part of the Papago Reservation, Arizona. Jerome Cipriano is seated at the right. Next to him is Angelo Kerman. The guitarist at far left is Angelo Chico. Groups like this one, as well as marching bands at the boarding schools, ensured that Papago boys got exposed to European instruments. (Photo courtesy San Xavier Mission Archives.)



A Papago village duet in 1928. Location unknown. Violins and guitars apparently had come to the Papagos by the mid-19th century at least. (Photo courtesy San Xavier Mission Archives.)



danced as of yore, and to the same music and tones I had first heard twelve years before. In fact, the music, which was for years produced by the same Papago Indians upon their home-made fiddles, consisted of only two recognizable airs. One did service for polka, schottisch, waltz, and quadrilles by simply adapting its "tempo" to the faster or slower movements of each dance. The other was the so-called "pascola," a distinctly Papago dance. What these native musicians lacked in tuneful accomplishments they made up by perseverance, for they daily played these two tunes continuously from 4 P.M. until long after midnight, during the nineteen days that the feast lasted. Upon the platform only low-class Mexicans, half-breeds and Indians danced, and only women of questionable (or rather unquestionable) reputation.<sup>1</sup>

Although it is likely that Spring's single tune hypothesis says more about his perception of the music than it does about the music itself, this is still a recognizable description of a Papago *waila*. It remains in 1980 much as it was in 1869, even to the repertoire of dances. (The *pascola*, a ritual dance which Papagos share with Yaquis and other Indians of Northwest Mexico, is still performed to fiddle music in parts of Papago country. However, it is kept separate from *waila* music. An exception to this is "#1 Pacula," a tune which appears on Canyon C-6128, played by The Molinas.)

While Spring's description takes us back to 1869, it can serve as the basis for some fairly safe speculations. If *waila* music was well-established among the San Xavier Papagos by the 1860s, one can then ask "When and from whom did they learn the music?" The answer would seem to be that they had known it for quite a while. It would be hard to isolate any cultural influences or impulses entering Papago country in the years just prior to the 1860s that could account for their adapting a new kind of music. However, in the 18th century there had been just such an influence -- the Spanish mission programs which had flourished at San Xavier from the early 1700s to 1828<sup>2</sup>, first under Jesuit, then Franciscan administration. We know that training in European instruments, including violins, guitars, and drums, was a part of the mission program in other villages in Northwest New Spain.<sup>3</sup> Although no specific references to musical activity at Mission San Xavier del Bac have come to light, there is no reason to suppose that things were any different there. Later exposure to Mexican instrumental music could have continued to build on this base, not only near Tucson, but at the famous pilgrimage town of Magdalena, Sonora. This latter town was already in mid-19th century the site of an important annual fiesta attended

by Papagos, Yaquis and others. All things considered, it seems safe to assume that the musical skills described by Spring were introduced to the Papagos during the mission period.

It may well be that *waila* music and the social dancing associated with it were more or less confined to the San Xavier area until around 1900. A Papago calendar stick from San Xavier which seems to have been used primarily as a record of Papago feasts and festive occasions mentions that the first *waila* at the desert village of Sil Nakya was held in 1910 or 1911.<sup>4</sup> This may well refer to the spread of the music and dance onto the desert area west of Tucson (now the main Papago Reservation) and document its incorporation into the pattern of Papago folk Catholic celebrations.<sup>5</sup>

Throughout this period, *waila* was basically string music. I have been told that the typical old-time *waila* band included a fiddler, a guitarist, a bass drummer and a snare drummer. During the 1920s and 30s, however, new instruments began to appear in *waila* ensembles. A 1937 snapshot taken at Pisinimo, for example, shows the usual lineup plus a clarinet. The source of these new instruments is of some interest. Since before the turn of the century, Pima and Papago children were sent in increasing numbers to such Indian boarding schools as St. John's south of Phoenix, and Sherman Institute in Riverside, California. A regular feature of life at such schools was the marching band. This was an all-male institution. Although girls at St. John's were formed into mandolin and guitar orchestras, I have seen no evidence that these skills were retained back home. Men were and are the only ones who play instrumental music among the Papagos, Pimas, and Yaquis.

In the years before World War II, therefore, the traditional *waila* instrumentation was augmented by reed instruments. The post-war years saw the decline and disappearance of the fiddle as a lead instrument, and there are only one or two active *waila* bands today featuring that instrument. Contemporary bands feature saxophones and button accordions. The latter instrument came into the scene since the War, and is an import from the *norteno* tradition, which has been extremely popular all along the border. Many *waila* reed players say that they learned their skills at one of the boarding schools, so that influence is still a strong one. It is interesting to realize that the contemporary sound of *waila* is the combined result of the two great acculturation programs which have been aimed at Indians in the Southwest -- the Spanish missions and the American boarding schools.

One final post-war change must be noted -- the electrification of the instruments. This went hand in hand with the arrival of electricity in the desert villages. By 1979, the process was virtually complete, all instruments save the drums being amplified or miked.





Philip Salcedo's Orchestra at Pisinemo on the Papago Reservation, May 1937. From left, seated: Marciano Antone, Filomeno Antone. Standing: John Lopez, Philip Salcedo, Clement Antone. This is basically an old style violin, guitar and drum ensemble with clarient added. (Photo courtesy San Xavier Mission Archives.)



Waila at a festival. Mike Enis and Company performing at Tucson Meet Yourself in El Presidio Park, Tucson, on October 4, 1975. From left: Ervin Garcia, Michael Enis, Gerald Enis, Marvin Enis, Eugene Enis. This is the group featured on Canyon C-6141, as well as on the Library of Congress records. (Gary Tenen, photographer.)

As I said before, *waila* is a popular, constantly changing music. It is far from uniform in sound, as a session with the available recordings will demonstrate. However, it is possible to describe a basic *waila* style. In the first place, the music is almost totally instrumental. It can be best described as instrumental *norteno* music with a strong offbeat guitar and heavy drums. There are usually two lead instruments playing in harmony. Gaps in the melody are filled with guitar runs and drum bombs. The overall effect is a strongly accented, driving sound. Groups falling into this central style include Mike Enis and Company (now The Enis Company), The Cisco Band, The Hickiwan Band, The Joaquin Brothers, and The American Indians. Elvin Kelly Y Los Reyes, based in the Phoenix area, specialize in a smoother sound featuring twin saxophones, and lacking the punch provided by the accordion. This group also plays fewer polkas than do the other bands, preferring Latin rhythms.

The only true *waila* band to feature vocals is The Molinas. Virgil Molina sings in English, Spanish and Papago. He has an unusual style with a wide vibrato and none of the "hard edge" usually associated with *norteno* singing. The two Yaqui groups Los Cardenales and El Conjunto Murrietta are really not *waila* bands at all, but straight *norteno conjuntos*. (The Muriettas' first record, Canyon C-6084, was in the *waila* style. Their later effort, C-6121, is pure *norteno*.) Another group, the Joaquin Brothers, plays *waila* for Papagos but adds a Yaqui lead singer when playing at Mexican-American dances. These differences are partly explained by a strong local Yaqui tradition of singing in Spanish.

There are three basic sources for the tunes in the *waila* repertoire. The first body of tunes comes from the tradition itself -- old fiddle tunes which are resurrected and played by contemporary bands. Tunes are also borrowed from other traditions. The Molinas' "Old Man Rooster" (Canyon C-6128) is a reworking of "Turkey in the Straw." The same band plays the "Winston Polka" ("...like a cigarette should") on C-6093. "Blue Tangle" is self-explanatory (C-6137). Several tunes come from the *Norteno* repertoire. (One problem with tune identification is that tunes seldom travel with titles. Most of the titles appearing on the record jackets were invented and assigned at the recording sessions. Thus, familiar tunes are frequently named after band members, friends, or places where the band remembered playing the tune.)

A final source for *waila* tunes is composition. One saxophone player told me that he composed tunes in two ways. He will take a familiar tune and transpose it into another key, changing its nature. Or he will take parts of other tunes and recombine them to form a new entity. He also mentioned the resurrection of old fiddle

tunes as a form of composition.

Nor is the *waila* style static. A tremendous amount of creative energy is currently being expended on *waila* music. Big John Manuel of The American Indians drew on his rock experience and added a "wawa" pedal to his accordion. Virgil Molina sings in Papago. Mike Enis in an interview longingly mentioned the possibilities of an electric organ. The music appears to be in a state of constant change, with each band striving for a special sound. Nevertheless, most Papagos I have spoken with have expressed strong feelings as to the proper boundaries of the *waila* style, and innovators can come in for their share of criticism.

#### BUT IS IT "INDIAN?"

In the midst of all this, the casual listener may well ask, "But is it Indian music?" My answer to that question must be a resounding "yes." Although the elements of *waila* come from a variety of cultural traditions, the way in which they are combined is unique to the Indians of Southern Arizona. Papagos claim to be able to distinguish Papago bands from Mexican *conjuntos* by the sound alone. A standard explanation is that it "has something to do with the beat." An attempt on the part of Canyon Records to market Canyon C-6120 (*The American Indians Play Chicken Scratch*) to a Mexican-American audience with a red, white and green jacket and notes in Spanish (C-6120E) fell flat. The music simply did not appeal to a *norteno* audience.

Over and above this, there is another, more important point to be made. Indians claim the music as theirs. When a Pima or a Papago comes into the Canyon Record Store in Phoenix and asks for "Indian" or "Papago" music, he or she is looking for *waila* records. What anthropologists might call "traditional" or even "real" Papago music is referred to as "Papago music with the singing." *Waila* dances are almost entirely attended by Indians. At a recent recording session, Papago was spoken exclusively except when the musicians wanted to communicate with an engineer or with me. I for one am not about to argue with Native Americans (or anyone else) as to what constitutes their cultural heritage. And *waila* is an important part of that heritage as it is perceived by many Indians in Southern Arizona.

#### THE RECORDINGS

Like any commercially-produced artifact, a phonograph record is aimed at one or more specific groups of potential consumers. It might be of interest to mention the primary market groups for the records in this discography. The first record -- Komatke ARP 132/133 -- was pressed for sale to friends of the band and supporters of St. John's Indian School in Laveen, Arizona. The Los Cardenales record on the Discos Royale label was probably made for sale to dance patrons. The

series of LPs and 45s on Canyon were intended primarily for an Indian audience -- the same people who hire the bands and dance to their music. (Canyon C-6120E was packaged in a not particularly successful attempt to reach a Mexican-American audience.)

The *waila* cuts appearing on the three anthol-

ogies, on the other hand, were intended to introduce *waila* music to a wider audience including people who are interested in many forms of folk and ethnic music. All three LPs contain a wide range of musical styles from many traditions, and all are provided with explanatory liner notes which place the music in its cultural and historical perspectives.

--Jim Griffith  
Southwestern Folklore Center

## DISCOGRAPHY

### SESSION I 11/15/51

Arizona Recording Company, 834 North 7th Avenue, Phoenix, Arizona

Harry Marcus and Orchestra: Harry Marcus, violin; Eugene Jose, violin; Augustine Lopez, guitar; Simon Felix, guitar; Alex Augustine, guitarron.

*Honor Y Patria*  
*Nos Fuimos*

Released on the Komatke label as ARP 132/133. 78 RPM

### SESSION II

Copper State Sound Recording Studios, Tucson, Arizona

Los Cardenales: Alvino Flores, accordion; Carlos Flores, drums; Dolores Alvarez, bajo sexto and vocals; Joe Alvarez, vocals.

*Abrazando Aquella Tumba* (Jose Alvarez, vocals)  
*Pobre De Ti* (Jose and Dolores Alvarez, vocals)

Released on Discos Royale label as CSR-2021. 45 RPM

### SESSION III 1/9/72

In the dance ramada at San Xavier Village, on the San Xavier District of the Papago Indian Reservation, south of Tucson, Arizona.

El Conjunto Murrietta: Johnny Murrietta, accordion; Danny Baltazar, drums; Richard Murrietta, twelve-string guitar; Tony Flores, bass guitar.

*La Sanja* ("The Ditch")  
*El Caballito Bronco* ("Little Wild Pony")  
*Y Cantatumbas* ("Tumblings")  
*Lucila*

Mike Enis and Company: Michael A. Enis, alto saxophone; Eugene Enis, drums; Ervin Garcia, bass guitar; Santiago Bautista, rhythm guitar; Marvin Enis, accordion.

*Mesquite Polka*  
*Enis Special*  
*Agnes Polka*  
*Soy Norteño*  
*Cholla Polka*  
*O'Dam-Cho-the* (Two-step)  
*To-Hono Polka* (Far Away)

All material from this session was released on Canyon C-6085 ("*Chicken Scratch*" - *Popular Dance Music of the Indians of Southern Arizona*)

(All Canyon LPs are also available as 8-track stereo tapes and as cassettes. LPs are indicated by C- number; 8-tracks are number-8; cassettes are number-C.)



## SESSION IV 6/29/72

Audio Recorders, Phoenix, Arizona

The Molinas: Virgil Ray Molina, Sr., sanophone; Larry Molina, drums; Leonard Pablo, bass; Joe Miguel, saxophone and guitar; Richard Garcia, accordion and guitar.

*Tengo Miato* (Polka)  
*Tohono Chote*  
*Buttermilk* (Polka)  
*Pisinimo Chote*  
*Winston Polka*  
*Hochude Waila "Lizard Dance"*  
*Mucho Te Quiero* (Polka)\*  
*Coyote Song* (Polka)\*

\* This material appears on Canyon 701 (45 RPM). All other material released as Side A of Canyon C-6093.

Elvin Kelly Y Los Reyes: Elvin B. Kelly, saxophone; Steve L. Kelly, drums; Kenneth Antone, bass guitar; Elmer Ray, saxophone; Harry J. Ray, guitar.

*Chen Wen Wen Wen Chona* (Polka)  
*La Zapateada* (Redova)  
*Ester* (Polka)  
*La Pipla* (Chote)  
*El Gallo* (Guaracha)  
*Ojos Peludo* (Polka)  
*Truquero* (Polka)\*  
*Cosita Linda* (Cumbia)\*

\*This material appears on Canyon 702 (45 RPM). All other material released as Side B of Canyon C-6093, *Chicken Scratch With Elvin Kelly Y Los Reyes and The Molinas*.

## SESSION V 2/2/74

Audio Recorders, Phoenix, Arizona

Elvin Kelly Y Los Reyes: Elvin B. Kelly, lead saxophone; Elmer Ray, saxophone; Kenneth Antone, bass; Harry John Ray, Jr., guitar; Steve L. Kelly, drums.

*Las Delicias* (Polka)  
*La Llave* (Polka)  
*Esperanza* (Polka)  
*Saludos Amigos* (Chote)  
*Mi Razon* (Bolero)  
*Las Comaderita* (Chote)  
*Mula Bronca* (Polka)  
*El Mesquidon* (Chote)  
*Los Reyes* (Polka)  
*Sabor A Mi* (Bolero)  
*La Tinajita* (Cumbia)  
*La Serrenita* (Polka)

All material from this session released as Canyon C-6109 -- *Elvin Kelly Y Los Reyes-More Chicken Scratch and Other Favorites*.

## SESSION VI 3/12/74

Panthoeon Studios, Scottsdale, Arizona

The American Indians: Alex Gomez, saxophone; Justin Francisco, saxophone; John Manuel, accordion; Clarence Flores, drums on polkas; Celestin Flores, drums on chotis; Jerry Flores, guitar; Simon Cruz, bass.

*Cactus Song*  
*Coolidge Two-Step*  
*John's Special*  
*Come Home Tonight*  
*Pisinimo Polka*  
*El Capitan*

*Palo Verde Stands*  
*Blackwater Polka*  
*The Sunset*  
*San Xavier Polka*  
*Topawa Two-Step*  
*Desert Polka*

All material from this session released as Canyon C-6120 -- *The American Indians Play Chicken Scratch*. This album was also issued with a different jacket color scheme and Spanish-language liner notes as *Los Indios Americanos Tocan Musica Chicken Scratch*, Canyon C-6120ESP.

## SESSION VII 7/3/74

Pantheon Studios, Scottsdale, Arizona

The Molinas: Virgil R. Molina, Sr., alto saxophone and vocals; Larry A. Molina, drums; Richard Garcia, accordion; Leonard W. Enos, guitar; Ruben Orduno, bass.

|                                                 |                              |
|-------------------------------------------------|------------------------------|
| <i>Oik Oik Oik</i> (vocals in Papago)           | <i>Oig Oig Oig</i>           |
| <i>Rufalina</i> (Polka)                         | <i>Liawali:na</i>            |
| <i>Old Man Rooster</i> (Polka)                  | <i>Keli Cucul</i>            |
| <i>Dawn Mazurka</i>                             | <i>Si'al Ke:k</i>            |
| <i>Rapsodia Sueca</i> (Polka)                   | <i>Lapso:di Su:ka</i>        |
| <i>Piedras Negras</i> (Polka)                   | <i>S-cuck Hohodai</i>        |
| <i>Open Up Your Heart</i>                       | <i>I-ku:pi'ok g E-I:bdag</i> |
| (Ranchero Polka; vocals in Spanish and English) |                              |
| <i>Garcia's</i> (Chote)                         | <i>Galsi:ya</i>              |
| <i>No. 1 Pacula</i>                             | <i>Si We:pag Pako'ola</i>    |
| <i>There She Goes</i> (Polka)                   | <i>M-Gm Hu'i Hi</i>          |
| <i>Guess Who</i> (Chote)                        | <i>Am G Hig Cem Mamei</i>    |
| <i>Everybody's Song</i> (Polka)                 | <i>We:s Ha-Ne'i</i>          |
| <i>El Reloj</i> (Chote)                         | <i>Al Liloho</i>             |

All material from this session released as Canyon C-6128 -- *The Molinas - Super Scratch Kings Number One*.

## SESSION VIII 3/7/75

Pantheon Studios, Scottsdale, Arizona

Alex Jose and His Hickiwan Band: Alex A. Jose, saxophone; Arturo Flores, bass guitar; James F. Angea, drums; Willie J. Francisco, accordion.

*La Feria de las Flores* (Polka)  
*La Palomillo* (Cumbia)  
*La Rosa* (Polka)  
*Pecos Bill* (Polka)  
*El Venadito* (Polka)  
*Artemisia* (Polka)  
*Jalisco, Nunca Pierde* (Polka)  
*Thumblina* (Chote)  
*Aguila* (Polka)  
*La Suegra* (Cumbia)  
*Mi Rowie* (Chote)  
*Los Puentes* (Polka)  
*Blue Tangle* (Cumbia)

All material from this session released as Canyon C-6137 -- *Alex Jose and His Hickiwan Band*.

## SESSION IX 3/21/75

Pantheon Studios, Scottsdale, Arizona

The Cisco Band: Francis "Cisco" Enriquez, saxophone; Frank Joaquin, guitar; Leroy Martinez, bass; David Narcho, drums; Marvin Enis, accordion and guitar.

*Mountain Chair*  
*Where Were You Last Night*  
*Love of My Life*  
*Why Not*  
*Marsa*  
*What About Queens Well*

*Trophy*  
*Did You See*  
*Felipe*  
*Who Knows*  
*Like it Was*  
*I Remember*

All material from this session released as Canyon C-6138 -- *The Cisco Band*

SESSION X 4/22/75

8008 South Mission Road, Tucson, Arizona, by Richard K. Spottswood for the Library of Congress.

Mike Enis and Group: Mike Enis, alto saxophone; Marvin Enis, guitar and accordion; Ervin Garcia, bajo sexto and violin; Eugene Enis, bass guitar; Gerry Enis, drums.

TAPE AFS 17,621  
 (Material other than *waila* music)

*Green Ice* (sic) (Probably a mishearing for Green eyes, or Ojos Verdes)

TAPE AFS 17,622

*Shotis*

*Polka*

*Waltz\**

*Polka\*\**

(all of the above were with the full band including accordion and bajo sexto)

TAPE AFS 17,623

(Ervin Garcia, violin; Marvin Enis, guitar)

*"Anonymous"*

*Waltz*

*Polka*

*Shotis* (add Gerry Enis, drums)

*Shotis*

*Chicken Scratch Tune* (6/8 time)

\*Released as B3 of LBC-3 (*Dance Music - Breakdowns and Waltzes*) in the series entitled *Folk Music in America*. Library of Congress, Music Division, Recording Laboratory.

\*\*Released as A7 of LBC-4 (*Dance Music - Reels, Polkas and More*) in the series as above.

SESSION XI 4/26/75

Lee Furr Studios, Tucson, Arizona

The Joaquin Brothers: Daniel Joaquin, saxophone and accordion; Fernando Joaquin, saxophone; Angelo Joaquin, guitar; Leonard Joaquin, bass guitar; Jerome Joaquin, drums.

*La Pachuca* (Polka)  
*Hohokam Chote* (Choti)  
*Hohokam Polka* (Polka)  
*You Are My Sunshine* (Polka)  
*El Changoloso* (Choti)  
*Estamos En Texas* (Polka)  
*No Sabemos* (Polka)  
*El Ebanto* (Choti)  
*La Pecosita* (Polka)  
*Never on Sunday*  
*Corazon Cobarde* (Polka)  
*La Manaña* (Choti)

All material from this session released as Canyon C-6139 - *The Joaquin Brothers Play Polkas and Chotis*.

SESSION XII

Lee Furr Studios, Tucson, Arizona

Mike Enis and Company: Michael A. Enis, alto saxophone; Ervin Garcia, bajo sexto; Eugene Enis, bass guitar; Marvin Enis, accordion; Gerald Enis, drums.



*El Hombre Sin Ley* (with talking by Michael A. Enis)  
*Flor Morena* (Polka)  
*Dos Besitos* (Choti)  
*Half-Half* (Polka)  
*Cumbia Del Sol* (Cumbia)  
*Sonora Querida* (Polka)  
  
*Una Noche Serena Y Oscura* (Polka)  
*Flores A Mi Morena* (Choti)  
*El Charrito* (Polka)  
*El Naranjo* (Mazurka)  
*Anita* (Polka)  
*Bennie* (Polka)

All material from this session released as Canyon C-6141 -- *Mike Enis and Company from San Xavier Del Bac - Popular Dance Music of the Indians of Southern Arizona.*

SESSION XIII 4/30/76

Pantheon Studios, Scottsdale, Arizona

The American Indians: John Manuel, accordion; Justin Francisco, alto saxophone; Simon A. Cruz, bass guitar; Jerry Flores, guitar; Clarence Flores, drums on polkas; Celestin Flores, drums on chotis.

*Eloy Two-Step*  
*E.M.C. Two-Step*  
*Taverna*  
*Oh My Darling Clementine*  
*Arrowhead Two-Step*  
*Fernando Polka*  
  
*J's Tune*  
*Old Timer Two-Step*  
*Cry Babe* (no saxophone; wawa attachment on accordion mike)  
*White Dove Polka*  
*Song from Way Back*  
*Coolidge Polka*  
*Ending Song or Morning Song* (unissued)

All material except "Ending Song" was released on Canyon C-6155 -- *Waila - Social Dance Music - The American Indians.*

SESSION XIV 10/9/76

Recorded live at Tucson Meet Yourself Festival, El Presidio Park, Tucson.

The Enis Company: Marvin Enis, accordion; Cisco Enriques, saxophone; Ervin Garcia, bajo sexto; Eugene Enis, bass guitar; Gerald Enis, drums.

*Polka*  
*Two-Step*  
*D.C. Polka*  
*Griffith's Waltz*  
*48 Polka*  
*Cumbia Del Sol*  
*Bennie*  
*Jose*  
*Quiero Que Sepas*

D.C. Polka released as A6 of Cactus Wren (no number) -- *Hot Times in Tucson - Arizona Music from Tucson Meet Yourself.*

SESSION XV 10/9/76

Pantheon Studios, Scottsdale, Arizona

The Molinas: Virgil R. Molina, Sr., saxophone and vocals; Larry A. Molina, drums; Richard Garcia, accordion; Ruben Orduno, bass; Leonard E. Enos, bajo sexto.

*Goodyear Polka*  
*Bootlegger Polka*  
*Good For Nothing* (Polka with vocals)  
*Casa Blanca Choti*

*La Bamba* (with vocals)  
*Flor Morena* (Polka with vocals)  
*Rosa Maria* (Choti)  
*Pioneer Polka*  
*El Sube Y Baja* (Polka)  
*Crei* (Bolero - no accordion)  
*San Tan Choti*  
*Viva* (Polka)  
*Sacaton Choti* (unissued)

All material except "Sacaton Choti" released as Canyon C-6161 -- *Scratch Encores with Virgil Molina*.

SESSION XVI 5/21/77

Pantheon Studios, Scottsdale, Arizona

El Conjunto Murrietta: Richard Murrietta, guitar, vocals; Robert Hernandez, bass, vocals; Johnny Murrietta, accordion; Sammy Gustellum, drums. All vocals in Spanish; all selections with vocals unless noted.

*Prieta Linda*  
*Ualdina Y Juan Gonzales*  
*Ritmo Mambo* (Instrumental)  
*Angel De Mi Gloria*  
*Que Bonito*  
*La Buenota* (Instrumental)  
  
*Quiero Ver*  
*Flor Del Campo*  
*El Borrachito*  
*Pilares De Cristal*  
*Borracho Fui Tequilero*  
*Mis Brazos Te Esperan*  
  
*La Yaquecita* (unissued)  
*El Contrabando De El Paso* (unissued)

All material except "La Yaquecita" and "El Contrabando De El Paso" released as Canyon C-6162 -- *El Conjunto Murrietta Tocando Norteño*.

SESSION XVII 10/28/78

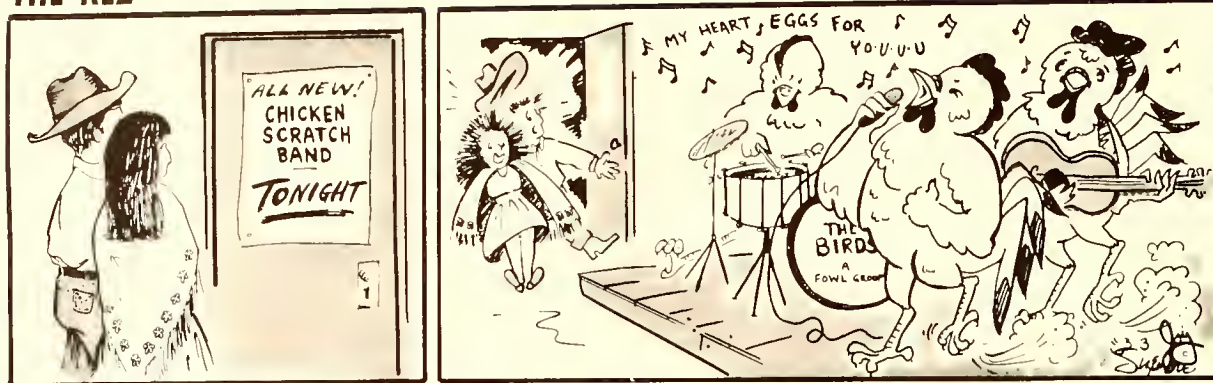
Pantheon Studios, Scottsdale, Arizona

Gila River Six (Minus One): Virgil Jose, accordion; Johnnie Kisto, saxophone; Elvey Whiteman, lead guitar; Guy Schruz, bass guitar; Leonard Harrison, drums.

*Santan Waila*  
*Aw-Aw-Thum Waila*  
*Hay Mi Yaquecita Cumbia*  
*Papago Chote*  
*American Polka*  
*Colorado Polka*  
*Ambicion Waila*  
*La Mucura Cumbia*  
*El Gavilan Chote*  
*Manzana Waila*  
*J.C. Chote*  
*Sabor a Mi Bolero*

All material released as Canyon C-8050 -- *Pima Chicken Scratch*.

## THE REZ



Waila graphics. This cartoon appeared in the *Indian Arizona News*, Volume 2, Number 2, February-March, 1979. "Chicken Scratch" is the popular name for Waila music among Pimas and many Anglos. The punning vocals are more plausible when delivered in Piman English. The cartoon was also reprinted on the back cover of Canyon C-8050. (Used with permission.)

### NOTES

1. Gustafson, A. M., ed. *John Spring's Arizona* (Tucson: University of Arizona Press, 1966), p. 301.
2. Fontana, Bernard, "Biography of a Desert Church: The Story of Mission San Xavier Del Bac," *Smoke Signal No. 3* (Tucson Corral of Westerners, 1961), p. 12.
3. Pfefferkorn, Ignaz, *Sonora, A Description of a Province*, transl. and annot. by Theodore Treutlein (Albuquerque: University of New Mexico Press, 1949), pp. 246-7 for example.
4. Underhill, Ruth M., "A Papago Calendar Record," *University of New Mexico Bulletin; Anthropological Series*, Vol. 2, No. 5 (Albuquerque, 1938), p. 60.
5. For further discussions of Papago folk Catholicism, see: Griffith, James S. "The Folk-Catholic Chapels of the Papageria," *Pioneer America*, Vol. VII, No. 2 (Falls Church, Virginia, 1975), pp. 21-36; and King, William Sherman, "The Folk Catholicism of the Tucson Papagos." Unpublished M.A. thesis, University of Arizona, 1954.

### ACKNOWLEDGEMENTS

Any compilation such as this is the result of help from many people. I would particularly like to thank the following: Ray Boley and Bob Nuss of Canyon Records (4143 North 16th Street, Phoenix, Arizona 85016); Dick Spottswood; Father Walter Holly of St. John's Indian School; Foster Casey and William Hernandez of Tucson; Laura Kerman of Topawa and Matilda Henderson of Pisinemo identified old photos. The following Papago and Yaqui musicians have been helpful and patient: Mike Enis, Daniel Joaquin, Ignacio Armenta, John Manuel. Father Kieran McCarty of San Xavier Mission was particularly generous in opening that mission's photograph files to me. Bernard Fontana, neighbor and friend, supplied ideas and encouragement. My family enjoyed and tolerated when appropriate. We all join in our love for the music and respect for its owners.

[An earlier version of this paper was read at the annual meeting of the American Folklore Society in Philadelphia in November, 1976.]



## GEORGE RENEAU: A BIOGRAPHICAL SKETCH

By Charles K. Wolfe

George Reneau, "The Blind Musician of the Smoky Mountains," was one of a handful of performers from east Tennessee that the Vocalion record company recorded in the early days of 1924 and 1925 in their first attempt to enter the developing old time music market. Along with his fellow performers from east Tennessee -- Uncle Am Stuart, Charley Oaks, McFarland and Gardner, and, to an extent, Uncle Dave Macon -- Reneau became one of the relatively few traditional musicians to make the transition from the wandering street corner minstrel to recording artist. While he is thus important as a rare link with the music's pre-technology past, he is also interesting as a song stylist and as a song codifier.

It is difficult to separate Reneau from his companions Charley Oaks, Lester McFarland, and Bob Gardner. All were blind, all centered their activities in the Knoxville area, all did some degree of street corner singing, and all shared a similar repertoire of traditional, sentimental, and religious tunes. Furthermore, they all recorded for Vocalion records, and were at one time under contract to Sterchi Brothers Furniture Company in Knoxville, which was the southern distributor for Vocalion records. Yet there were some important differences. Oaks was probably a generation older than the other three, and was probably born in Kentucky. Oaks, McFarland, and Gardner apparently all attended the Kentucky School for the Blind, where they learned much of their music. Reneau, as far as we know, did not. Oaks played a harmonica style that featured the lower and middle registers (and sounds at times like the work of a chromatic harmonica), whereas Reneau preferred single reed harmonicas and played in the higher registers. Both Oaks and Reneau found that their styles had become passe with record company executives by 1930, while Mac and Bob polished their duet style, and, with the aid of recording executive Lester O'Keefe, adapted to the more sophisticated sounds of the 1930s.<sup>1</sup>

George Reneau was born northeast of Knoxville in the foothills of the Smokies in Jefferson County, Tennessee in 1901. Jefferson County is not far from Morristown, Uncle Am Stuart's home base, and includes within its borders the tiny hamlet of New Market, scene of the famous New Market train wreck that was celebrated in song by Charley Oaks, Reneau, and Mr. and Mrs.

Baker. Reneau was one of three children (one brother, one sister), and was apparently blind from birth. We do not know how much, if any, of his music he learned from his immediate family. As a young man in his late teens he stayed with the family of a niece, Sally Reneau, and received help in his guitar playing and singing from Sally. Sally's family lived in the Knoxville area, and by the beginning of the 1920s Reneau was singing on streetcorners and at the train station in Knoxville.

During this time Reneau was heard by Gus A. Nennstiel, a Vocalion talent scout. A later press release by the Vocalion company describes this discovery:

George Reneau, Blind Musician of Tennessee, records for Vocalion discs-- He's only about 23, a tall clean-cut young mountaineer, who came from a tiny settlement of a half-a-dozen crude huts in the mountains of Tennessee to earn what he could with his music on the street corners of Knoxville.

Day after day the crowds collected around the young musician, who twanged on his combination guitar and mouth-harp, singing an occasional verse of the folk-melodies of his native mountains.

Among those who daily elbowed their way thru Reneau's impromptu street audiences was G. A. Nennstiel, record manager of Sterchi Brothers, new southern distributors of Vocalion records. It was he who recognized the unique talent of the young mountain boy and suggested to Oscar Ray, wholesale Vocalion record head, to have his playing reproduced on Vocalion records.<sup>2</sup>

A word is in order here about G. A. Nennstiel, since he looms rather large in the early history of old-time records, especially in east Tennessee. Gus Nennstiel was born in 1899, of German parents who instilled in him a love of semi-classical and popular music. He was born in Louisville, and worked for much of his early career for the Wurlitzer Company there. As the phonograph industry developed, so did Gus' interest in it, and in 1924 he was offered a job

in Knoxville working for the Sterchi Brothers Furniture Company. On the recommendations of Mr. Sterchi and Mr. C. C. Rutherford, another official in the company, Nennstiel was offered the managership of the record department of the store. This was no inconsiderable job, since Sterchi had recently been made distributor for Vocalion records.

Nennstiel and his wife moved to Knoxville, and he soon began to act as a local talent scout for the company. His wife recalls: "Gus loved old-time music, and we didn't really have any of it in Louisville at all. And he recognized that it was something for this locality. He saw there was so much talent up here." Gus' discoveries -- his recommendations to Vocalion -- included Mac and Bob, Charley Oaks, and George Reneau. (He also worked with Uncle Dave Macon, on occasion accompanying him to New York.) Mrs. Nennstiel recalls that her husband had a special feeling for blind musicians, and was interested in furthering the careers of men like Mac and Bob, Charley Oaks, and George Reneau.

During 1924 and 1925, the records by Nennstiel's discoveries were selling very well, and were helping Vocalion carve their share out of the old-time market. (In fact, for a time they accounted for most of Vocalion's old-time product.) Nennstiel sold many of the records himself from his headquarters on Gay Street in Knoxville, and soon found he was developing a reputation as a talent scout. "We would come home in the evening," recalls his wife, "and the yard would be full of musicians, sitting on the lawn, on the porch, waiting for us. They wanted Mr. Nennstiel to listen to them, to help them get on records."

Though he for a time acted as a manager for many of the blind musicians he helped record, Gus Nennstiel refused to sign any of them to contracts. His wife believes that when the sales of the records began to reach a national audience, Mr. Sterchi himself did sign many of the singers (presumably including Reneau) to some sort of contract, but this has not been confirmed. Whatever the case, Gus Nennstiel and his wife soon left Sterchi's and went into business themselves, eventually getting out of the record business they had been so instrumental in creating. Nennstiel died in a car wreck in mid-1979. He had never been interviewed regarding his part in the development of the recording industry and never received the credit due him for his important role in country music history.<sup>3</sup>

To return to Reneau, in 1924 the Vocalion people delegated Cliff Hess, a well-known popular pianist, to meet Reneau and take him to New York. Evidence suggests that the Vocalion executives were interested more in Reneau as a guitar and harmonica player than as a singer. The press release quoted above mentioned him "singing an occasional verse," suggesting that Reneau himself concentrated on instrumental music. It has been said that the New York executives found

Reneau's voice too rough and untrained for their records. Whatever the reason -- and I am inclined to suspect the former more than the latter -- the singing on Reneau's first Vocalion records was done by Gene Austin, a young studio singer under contract to the company. (Austin was then a scant three years away from spectacular nationwide success as the premier crooner of the age, a title he won with his 1927 recording of "My Blue Heaven.") Presumably these early recordings were based on authentic material that Reneau supplied and taught to Austin. In later recordings, starting with those of October 1925, Reneau was allowed to sing on his own.

For the next two or three years, Reneau enjoyed a whirlwind career of recording and performing. His early records, if we can judge from the frequency with which they still turn up today, were as popular as those of Mac and Bob, and probably more popular than those of Oaks or Stuart. When the Vocalion company organized a separate series of "Old Southern Tunes" (The 5000 series), many of Reneau's early efforts were re-released and were in print as late as 1928. Possibly because of this, Vocalion was not especially interested in recording new songs by Reneau, and he sought other markets. He recorded for Paramount in 1927 with Lester McFarland, re-doing some of his earlier Vocalion releases. With Gene Austin, he recorded for Edison under the name "The Blue Ridge Duo," again duplicating his earlier Vocalion successes.<sup>4</sup>

Many of the songs which Reneau recorded were obvious cover versions of best-selling songs on other labels by artists such as Vernon Dalhart, John Carson, Riley Puckett, and Carl Sprague, the cowboy singer. (Reneau's Vocalion 5079 was a song-for-song cover of Sprague's Victor 19747, "Bad Companions"/"When the Work's All Done this Fall.") However, other aspects of his recorded repertoire are more interesting. Reneau recorded the first version of "Old Rattler," the hunting dog song which later became a hit for Grandpa Jones in the 1940s. Reneau's version differs somewhat from Grandpa's in that it includes the verse but not the chorus ("Here Rattler, yowp, yowp," etc.) of Grandpa's version. (Grandpa recalls only that he learned the song from "someone in east Tennessee," certainly not Reneau directly, but possibly someone influenced by him, or from the area, such as Hugh Cross.) Reneau also recorded an important early version of "Bald-Headed End of the Broom," known by several early groups in the Knoxville area, and a version of "The New Market Wreck" that seems fuller than that of Mr. and Mrs. Baker. "Birmingham" is an odd song, a paean to the city which celebrates its glories in a charming and effusive way, and his "Woman's Suffrage" (words printed below) is a noteworthy addition to the topical canon. Among his sacred recordings, the most interesting are, "We're Floating Down the Stream of Time," an old traditional mountain hymn usually called "The Life-Boat," which is still sung in churches in the region today; and an early version of "If I Could Hear My Mother

Pray Again," a song by Georgia composer James W. Vaughan which became a country-gospel standard.

Reneau enjoyed only fleeting success from his remarkable series of recordings. The Depression came and all but stopped the sales of recordings of any sort. Popular taste changed and radio began to require softer, more sophisticated music. Lester McFarland, Reneau's one-time partner, teamed with Bob Gardner and embarked on a successful career with the National Barn Dance. Reneau's music, like that of Charley Oaks, was considered passe by the record companies. And, like Oaks, Reneau was reduced to singing on the streets of Knoxville for nickles and dimes. On one of these evenings, in 1933, he caught pneumonia. By the time he was taken to a hospital, it was too late for the doctors to take any effective action, and he died within a few days. He was 32 years old and single; his records and his songs were his only legacy.

\*            \*            \*

Acknowledgements: The family of George Reneau, including his great nephew, George Reneau, of Alcoa, Tennessee; Mrs. Gus A. Nennstiel, Knoxville; Mr. Mack Sievers, Clinton; and Mr. Edd Brown, Knoxville.

*Reneau's version of "Woman's Suffrage" is an example of a topical song of the 1920s which attempts a humorous approach to the conservative point of view and misogynistic attitude often found in country music. The song cannot be clearly identified as coming from any particular traditional or popular source, and it is possible that it was either locally composed or Reneau's own composition.*

#### WOMAN'S SUFFRAGE

Some fine morning we'll all awake  
To find the stand that the women will take,  
They'll change this world all upside down,  
We'll have a lady mayor in every town;

They'll spend all the money we poor men make,  
To run the country they'll undertake,  
They say that the men do not advance,  
So I think it's time that the women had the pants.

The men, the houses will have to fix,  
While the wives go (into?) politics,  
They go into legislative halls,  
They say they're going to make the laws;  
The old maids will be in power then,  
They'll try to marry all the single men,  
The man that refuses to take a wife,  
Will have to go to the pen for life.

The men will have to take back seats,  
While the women police the streets,  
Then you'll dare not smoke or chew,  
Or you'll catch it if you do,  
They'll be running the courts you see,  
Judge and juries, there will be,  
What the chief says will have to go,  
And . . . . stand no show.

Now all of you poor married men  
At 9 o'clock will have to be in,  
To search your pockets your wife has right,  
And lick you if you come home tight;  
She'll tell you that she is boss now,  
There ain't no use to raise a row,  
You'll have to obey your mother-in-law,  
In silence listen to her jaw.

We'll have women sailors and soldiers too,  
They run from rats and mice, that's true;  
A woman's weapon is her tongue,  
And when she wields it you are stung;  
It takes a woman so long to dress,  
The army would be in a mess;  
She wears tight shoes and couldn't walk,  
And about each other they'd stop to talk.

Now ever since the world began  
The women have tried to rule the men,  
She made man commit the first offence,  
She's been after him ever since;  
God made the world and he rested then,  
Then he made man and he rested again,  
Then he made a woman at man's expense,  
And God and man have never rested since.



## GEORGE RENEAU: A Discographical Survey

by Norm Cohen, California, U.S.A. and Tor Magnusson, Sweden.

### Introduction.

Most of George Reneau's Vocalion records have labels carrying the text "Sung & Played by George Reneau". In spite of this description of the artist, Gene Austin is the singer on a considerable number of these recordings.

Gene Austin (1900-1972) began his career as a vaudeville entertainer, and together with his partner Roy Bergere he made his first recording (for the Vocalion label) in March or early April 1924. In 1925 he signed a contract with the Victor company, had an enormous hit with 'My Blue Heaven' in 1927, and claimed later in life to have sold more than 86 million records. His discography, 'The Gene Austin Recordings', which included a filmography, was compiled by one of us (T.M.) and printed in the English discographical magazine MATRIX (Issue no. 91, February 1971 through Issue no. 107/108, December 1975).

Austin never wrote his autobiography. However, H. Allen Smith (1907-1976), well-known writer of funny books and a long-time friend of Austin, wrote a story of Gene Austin's life, first published in 'The Saturday Evening Post' on August 31, 1957, under the title 'A Crooner Comes Back', and later re-published under the title 'A Friend in Las Vegas' in a somewhat extended form in a book called 'A Short History of Fingers (and other state papers)' (Little, Brown and Company, Boston 1963). Also, a TV play called 'The Gene Austin Story' was presented by the Goodyear Playhouse on April 20, 1957.

In 1939, in an interview on April 27, newspaper columnist Jim Walsh was told by Gene Austin that he was the singer on the George Reneau Vocalion recordings. The interview was printed in the Johnson City Press (Johnson City, TN) that same day. It was later reprinted and included in an article on Gene Austin, in a series called 'Favorite Pioneer Recording Artists', written by above mentioned Jim Walsh. These stories were published in 'Hobbies - The Magazine for Collectors'; this particular one on Gene Austin was divided into two parts, published in the February and March, 1957, issues. The interview with Gene Austin reads:

"I was a song writer in those days," he [Gene Austin] said, "so I often dropped around to the studios to give our songs a boost for recording purposes. One day Cliff Hess, recording manager at Vocalion (and himself the composer of "Freckles" and other song hits), told me he was worried. It seemed a Knoxville firm had sent George Reneau, known as 'The Blind Musician of the Smoky Mountains,' to New York in the belief he could make a series of hill-billy records that would be a big success. However, while Reneau's mouth harp and guitar playing were all right his voice didn't record well, and he lacked a sense of timing. Several singers had been tried as his partner but they didn't seem to have the Southern style needed for that type of recording. So I was asked if I'd have a try. I would, and did. Reneau, who was quite a character, and I did a lot of work together, at first for Vocalion but later also for Edison. ...."

Several years later George Kay of Washington, DC, was commenting upon this interview in the 'Filling in Discographically' column in Record Research, issue 92, September 1968. George Kay writes:

Early Gene Austin research has brought my attention to the articles on Austin by Jim Walsh of Hobbies magazine in 1957. The following is quoted from an interview concerning Austin's first recordings as a singer of hill-billy numbers in 1925 for the Vocalion and Edison companies: [here follows the aforementioned interview].

Comment: I recently picked up a couple of old Vocalion records by George Reneau: Voc 1498, "Letter Edged in Black"/"Wild Bill Jones", and Voc 15046, "My Redeemer"/"We're Floating Down the Stream of Time". Careful listening fails to convince me that Gene Austin is the singer on these sides. The voice is high pitched, thin and extremely nasal. None of the Austin resonance or intonation are discernible. Have any other collectors checked the Reneau Vocalions for Gene Austin vocals?

In the same magazine, Record Research, issue 94, December 1968, Jim Walsh replies:

..... One thing that puzzles me is why my friend George Kay of Washington, D.C. should question my statement that Gene Austin sang the vocal refrain in the Vocalion records by George Reneau. George says the voice is "thin, high and nasal." Well, Gene disguised his voice to sound thin, high and nasal because that was the popular conception (based on Henry Whitter's Okeh record of "The Wreck Of The Old 97") of how a hill-billy singer's voice sounded. ....

As the following George Reneau discography shows, Gene Austin did the singing for George Reneau on the 1924 Vocalions and Edisons and also on a few of the early 1925 Vocalions, while on most of the early 1925 Vocalions and on all of the late 1925 Vocalions, George Reneau takes the vocals himself.

Discography

|                                                                                                       |                                                                                    |                                               |  |
|-------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------|-----------------------------------------------|--|
| Sung & Ployed by GEORGE RENEAU                                                                        |                                                                                    | Sung & Ployed by George Reneou                |  |
| The Blind Musicion of the Smoky Mountoins [o]                                                         |                                                                                    | The Blind Musicion of the Smoky Mountoins [b] |  |
| Guitar and Mouth Horp                                                                                 |                                                                                    | Guitar and Mouth Horp                         |  |
|                                                                                                       |                                                                                    | Ployed by GEORGE RENEAU                       |  |
|                                                                                                       |                                                                                    | The Blind Musicion of the Smoky Mountoins [c] |  |
| [ Gene Austin, vocal or donce colls, and George Reneou, harmonico and guitar. N.Y.C. , April , 1924 ] |                                                                                    |                                               |  |
| 13054                                                                                                 | The Wreck on the Southern 97<br>[no composer credit]                               | Vocolion A 14809 [o], A 5029                  |  |
| 13058                                                                                                 | LONESOME ROAD BLUES<br>[no composer credit]                                        | Vocolion B 14809 [o], B 5029                  |  |
| 13061                                                                                                 | LITTLE BROWN JUG<br>[no composer credit]                                           | Vocolion B 14812 [o], B 5031                  |  |
| 13069                                                                                                 | You Will Never Miss Your Mother Until She Is Gone<br>Ballad<br>(Corson - Brockmon) | Vocolion A 14811 [o], A 5030                  |  |
| 13072                                                                                                 | TURKEY IN THE STRAW<br>Reel - with Donce Colls<br>[no composer credit]             | Vocolion A 14812 [c], A 5031                  |  |
| 13076                                                                                                 | LIFE'S RAILWAY TO HEAVEN<br>Hymn<br>(Abbey - Tillmon)                              | Vocolion B 14811 [o], B 5030                  |  |
| 13079                                                                                                 | CASEY JONES                                                                        | Vocolion A 14813 [b], A 5032                  |  |

Note: Possibly one unissued title between 13061 and 13069.

|                                        |                                                   |                              |  |
|----------------------------------------|---------------------------------------------------|------------------------------|--|
| [os above; probably different session. |                                                   | N.Y.C. , April , 1924]       |  |
| 13112                                  | SUSIE ANN<br>(AUSTIN & BERGERE)                   | Vocolion B 14815 [o], B 5034 |  |
| 13114                                  | BLUE RIDGE BLUES<br>(CARSON)                      | Vocolion A 14815 [o], A 5034 |  |
| 13116                                  | When You ond I Were Young, Moggie<br>(Butterfield | Vocolion B 14814 [o], B 5033 |  |
| 13120                                  | Here, Rottler, Here<br>(Colling the dog)          | Vocolion A 14814 [ ], A 5033 |  |
| 13122                                  | ARKANSAW TRAVELER<br>Reel                         | Vocolion B 14813 [c], B 5032 |  |

Sung & Played by GEORGE RENEAU  
The Blind Musician of the Smoky Mountains [d]  
Voice, Guitar and Mouth Harp

Sung & Played by GEORGE RENEAU  
The Blind Musician of the Smoky Mountains [e]  
Voice, Piano and Mouth Harp

[ Gene Austin, vocal, and George Reneau, harmonica and guitar.

13666-67 RED WING  
[no composer credit]

[as above.

13677-78 JESSE JAMES

13679-80 BIRMINGHAM  
(Novelty Song)  
[no composer credit]

13681-82 THE NEW MARKET WRECK

Note: On different labels the title of mt. 13678 appears as JESSE JAMES or as Jesse James. Vocalion 14897 was issued on both Aeolian-Vocalion and later Brunswick-Vocalion.

[as above.

13683-84 Cindy

13685-86 Sweet Bye and Bye

[as above.

13687-88 SMOKY MOUNTAIN BLUES  
(Nennsteil)

13689-91 THE BAGGAGE COACH AHEAD

Note: On September 15, 1924 Gene Austin also recorded I'VE GOT THE RAILROAD BLUES for Edison. This was issued under his own name and is without George Reneau.

[as above.

13698-99 THE C & O WRECK

13700-01 Little "Nigger Baby"

[as above.

13702-03 The Bald-Headed End of the Broom

13704-05 My Redeemer  
(Bliss - Granahan)

Sung & Played by GEORGE RENEAU  
The Blind Musician of the Smoky Mountains [f]

GEORGE RENEAU  
The Blind Musician of the Smoky Mountains [g]  
George Hobson [h]

N.Y.C., September 10, 1924]

Vocalion B 14896 [f], B 5049

N.Y.C., September 12, 1924]

Vocalion B 14897 [g], B 5050

Vocalion B 14946 [d], B 5055

Vocalion A 14930 [g], A 5054,  
Silvertone 3052 [h]

N.Y.C., September 13, 1924]

unissued

unissued

N.Y.C., September 15, 1924]

Vocalion A 14896 [f], A 5049

Vocalion A 14918 [g], A 5052,  
B 14918 [ ], Silvertone 3047 [h]

N.Y.C., September 16, 1924]

Vocalion A 14897 [g], A 5050

unissued

N.Y.C., September 17, 1924]

Vocalion B 14930 [g], B 5054,  
Silvertone 3052 [h]

Vocalion A 15046 [m], A 5064



[ Gene Austin, vocal, George Reneau, harmonica, and Charles Bates (?), piano.

Same date as above, i.e. September 17, 1924]

13706-08 I'VE GOT THE RAILROAD BLUES Vocalion A 14946 [e], A 5055  
(AUSTIN)

[ Gene Austin, vocal, and George Reneau, harmonica and guitar.

Same date as above, i.e. September 17, 1924]

13718-19 SOFTLY AND TENDERLY Vocalion B 14918 [g], B 5052,  
(Thompson) A 14918 [g], Silvertone 3047 [h]

Singing, Harmonico and Guitar

THE BLUE RIDGE DUO [i]  
GENE AUSTIN AND  
GEORGE RENEAU

Harmonica and Guitar with Dance Calls

THE BLUE RIDGE DUO [k]  
GENE AUSTIN AND  
GEORGE RENEAU

[ Gene Austin, vocal or dance calls, and George Reneau, harmonica and guitar.

N.Y.C., September , 1924]

9727 B THE LONESOME ROAD BLUES EDISON 51515  
Blue Amberol Cylinder 4975

9728 C, L THE BLUE RIDGE BLUES EDISON 51515  
Blue Amberol Cylinder 4976

9729 C-1-5 TURKEY IN THE STRAW EDISON 51502 [k]  
(BREAKDOWN) Blue Amberol Cylinder 4977  
[no composer credit]

9730 A-5-11, LITTLE BROWN JUG EDISON 51422-R [i]  
B-1-1 [no composer credit] Blue Amberol Cylinder 4973

9731 A-1-7 YOU'LL NEVER MISS YOUR MOTHER UNTILL SHE HAS GONE EDISON 51498  
(Carson & Brockman) Blue Amberol Cylinder 4961

9732 A-4-9 ARKANSAS TRAVELER EDISON 514-L [k]  
(BREAKDOWN) Blue Amberol Cylinder 4936  
[no composer credit]

[as above.

N.Y.C., September 24, 1924]

9735 C-1-8 LIFE'S RAILWAY TO HEAVEN EDISON 51498  
(M.E. Abbey & Charlie D. Tillman) Blue Amberol Cylinder 4968

9736 B-3-6 SUSIE ANN EDISON 51502 [i]  
(Austin & Bergere) Blue Amberol Cylinder 4978

Note: EDISON 51422 was released in December 1924, 51498 in March 1925, 51502 in April 1925, and 51515 in May 1925.

The cylinders are believed to be of takes different from those used for the disc records.

Matrice numbers 9733 and 9734, also recorded on September 24, 1924, are by the Georgia Melodions.

George Reneau

The Blind Musicion of the Smoky Mountains [m]

[ Gene Austin, vocal (as noted), and George Reneau, vocal (as noted), harmonica and guitar.

N.Y.C., February 24, 1925]

410-12W Little Rosewood Casket [voGA] Vocalion B 14997 [m], B 5057,  
(Southern Song) Silvertone 3044 [h]  
[no composer credit]

|                                               |                                                                                |                                                       |
|-----------------------------------------------|--------------------------------------------------------------------------------|-------------------------------------------------------|
| 413-15W                                       | The Prisoner's Song [voGR]<br>— Massey —                                       | Vocalion A 14991 [m], A 5056,<br>Silverstone 3045 [h] |
| 416-18W                                       | Woman's Suffrage [voGR]<br>(Southern Song)<br>[no composer credit]             | Vocalion B 14999 [m], B 5059                          |
| 419-21W                                       | Wild and Reckless Hoboes [voGR]<br>(Southern Song)<br>[no composer credit]     | Vocalion A 14999 [m], A 5059                          |
| 422-24W                                       | The Lightning Express [voGA]<br>(A Story in Song)<br>[no composer credit]      | Vocalion B 14991 [m], B 5056,<br>Silverstone 3045 [h] |
| 425-27W                                       | Rock All Our Babies to Sleep [voGA]<br>(Southern Song)<br>[no composer credit] | Vocalion A 14997 [m], A 5057,<br>Silverstone 3044 [h] |
| 428-29W                                       | Wild Bill Jones [voGR]<br>(Southern Song)<br>[no composer credit]              | Vocalion A 14998 [m], A 5058,<br>Silverstone 3046 [h] |
| 430-31W                                       | The Letter Edged in Black [voGR]<br>(Southern Song)<br>[no composer credit]    | Vocalion B 14998 [m], B 5058,<br>Silverstone 3046 [h] |
| [ George Reneau, vocal, harmonica and guitar. |                                                                                | N.Y.C., October 14, 1925]                             |
| 1447-49W                                      | Sinking of the Titanic                                                         | Vocalion A 15148 [m], A 5077                          |
| 1450-52W                                      | Rovin' Gambler                                                                 | Vocalion B 15148 [m], B 5077                          |
| 1453-55W                                      | Railroad Lover                                                                 | Vocalion A 15194 [m], A 5083                          |
| 1456-58W                                      | Gambling on the Sabbath Day                                                    | Vocalion 15149 [ ], 5078                              |
| 1459- <u>60</u> -61W                          | Old Man on the Hill                                                            | Vocalion B 15347 [m], B 5106                          |
| 1462-64W                                      | Bad Companions<br>[no composer credit]                                         | Vocalion A 15150 [m], A 5079                          |
| [as above.                                    |                                                                                | N.Y.C., October 15 (a.m.), 1925]                      |
| 1465-66-67W                                   | The Weeping Willow Tree                                                        | Vocalion 15349 [ ], 5108                              |
| 1468-70W                                      | May I Sleep in Your Barn To-Night, Mister                                      | Vocalion 15149 [ ], 5078                              |
| 1471- <u>72</u> -73W                          | Love Always Has Its Way                                                        | Vocalion A 15347 [m], A 5106                          |
| [as above.                                    |                                                                                | N.Y.C., October 15 (p.m.), 1925]                      |
| 1479- <u>81</u> W                             | When I Shall Cross Over the Dark Rolling Tide                                  | Vocalion B 15348 [m], B 5107                          |
| 1482- <u>83</u> -84W                          | On Top of Old Smoky                                                            | Vocalion B 15366 [m], B 5114                          |

1485-86W      When the Work's All Done this Fall  
[no composer credit]      Vocalion B 15150 [m], B 5079

[as above.      N.Y.C., unknown date]

1487-88W      Old rugged cross  
                  (Bennard)      Vocalion A 15348 [m], A 5107

                  Jack and Joe      Vocalion 15182 [ ], 5080

                  Hand of fate      Vocalion 15182 [ ], 5080

                  I'm glad my wife's in Europe      Vocalion B 15194 [m], B 5083

1503      Two orphans      Vocalion 15349 [ ], 5108

                  We're Floating Down the Stream of Time  
                  [no composer credit]      Vocalion B 15046 [m], B 5064

Collins Brothers - The Pride of Kentucky [a]

Al Collins [b]

The Cramer Brothers [c]

Al Cromer [d]

The Gentry Brothers [e]

[George Reneou, vocal-guitar-harmonica, and Lester McFarland, vocal-violin.

Halliday Brothers [f]

Fred Halliday [g]

Lonesome Pine Twins [h]

John Sacket [i]

Smoky Mountain Twins [k]

N.Y.C., c. June 10, 1927]

7316-2      A picture from life's other side  
[Duet - Inst. acc.]

Banner 6041 [h],  
Challenge 667 [h],  
Conquerer 7731 [k],  
Domino 0186 [k],  
Oriole 974 [ ],  
Regal 8370 [k],

7317      Where we never grow old  
1058-2      [Duet w/gtr, vln]

Banner 2164 [h] and 6041 [h],  
Domino 0186 [k],  
Jewel 5116 [f],  
Oriole 1001 [f],  
Regal 8370 [k] and 8414 [k]

7318      If I Could hear my mother pray again  
1055-2      [Duet w/gtr, hca]

Bonner 2165 [h],  
Broadway 8058 [c],  
Oriole 975 [f] and 1000 [f],  
Paramount 3039 [a]

Note: Motrices 7319 thru 7321, recorded c. June 14, 1927, are by Nathan Glantz and his Orchestra.

[as above.

N.Y.C., June 15, 1927]

7322-1      You'll never miss your mother till she's gone  
[Duet w/hca, gtr, vln]

Banner 2164 [h],  
Conquerer 7072 [k],  
Domino 0196 [k],  
Jewel 5116 [f],  
Oriole 1001 [f],  
Regal 8414 [k]



|                       |                                                                       |                                                                                                                           |
|-----------------------|-----------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------|
| 7323-2<br>758         | I was born 4000 years ago<br>[Duet (GR lead) w/hca, gtr, vln]         | Broadway 8059 [c],<br>Conquerer 7065 [k],<br>Domino 0191 [ ],<br>Paramount 3041 [o],<br>Regal 8390 [ ]                    |
| 7324<br>1007-1<br>754 | Love always has its way<br>[Duet w/hca, gtr]                          | Banner 6040 [i],<br>Broadway 8058 [c],<br>Challenge 660 [i],<br>Domino 0187 [h],<br>Paramount 3039 [b],<br>Regal 8389 [ ] |
| 7325                  | Midnight on the stormy deep                                           | apparently unissued                                                                                                       |
| 7326<br>756           | On top of old smokey<br>[Duet w/gtr, hca, vln]                        | Broadway 8071 [c],<br>Paramount 3040 [a]                                                                                  |
| 7327<br>755           | Put my little shoes away<br>[Duet w/gtr, hca, vln]                    | Broadway 8071 [c],<br>Paramount 3040 [a]                                                                                  |
| 7330-2<br>757         | Sara Jane<br>[Duet (GR lead, LMF joins on chorus)<br>w/gtr, hca, vln] | Broadway 8059 [c],<br>Conquerer 7065 [k],<br>Domino 0191 [ ],<br>Paramount 3041 [a],<br>Regal 8390 [k]                    |
| 7331                  | John Henry blues                                                      | apparently unissued                                                                                                       |
| 7332<br>L1214<br>760  | When the work's done this fall<br>[Solo (GR) w/gtr, vln]              | Broadway 8060 [d],<br>Paramount 3042 [b]                                                                                  |

Note: Matrices 7328 and 7329, being re-numbered Paramount matrices 2827 and 2828, were recorded c. April 1927, and ore by Fletcher Henderson's Orchestra.

[as above.

|                         |                                                                                |                                                                                                                          |
|-------------------------|--------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------|
| 7335<br>1056-2          | K. C. whistle<br>[Solo w/whistle, steel gtr]                                   | N.Y.C., June 16, 1927]<br>Banner 2165 [i],<br>Broadway 8058 [c],<br>Oriole 1000 [g],<br>Paramount 3029 [b]               |
| 7336-3<br>1008-2<br>759 | In the good old summertime<br>[Solo (LMF) w/gtr, hca, vln<br>Duet on choruses] | Banner 6040 [h],<br>Broadway 8060 [c],<br>Challenge 660 [ ],<br>Oriole 975 [f],<br>Paramount 3042 [a],<br>Regal 8369 [k] |
| 7337-1                  | There's no disappointment in Heaven<br>[Duet (LMF lead) w/gtr, vln]            | Broadway 8127 [e],<br>Challenge 667 [h],<br>Conquerer 7072 [k],<br>Regal 8414 [ ]                                        |

Note: Motrices 7333 and 7334, also recorded on June 16, 1927, are by Sam K. West, accompanied by Ernest Monose.

## STRING BANDS

By Archie Green

While searching for depictions of American musical performance in the period before photography became widespread, I have looked particularly to genre paintings (scenes of everyday life) for examples of rustic activity. It has been rewarding to find paintings of individual fiddlers in various settings (quilting bee, patriotic holiday, militia muster, maple sugar boiling, tavern dance), but it has been difficult to find fiddlers in duets, trios, or larger groups. From today's perspective, I see performers within early genre art as folk musicians, although I am conscious that the word "folk," as a special qualifier, was not tied by scholars to song or dance until the latter part of the nineteenth century. Prior to the categorization of old fiddle tunes as folk music, fiddlers were associated usually with particular events such as frolics and bees or with dances such as jigs and reels.

European art depicting music of crofter and peasant, itinerant and mountebank, preceded similar American works. For example, in 1806, Sir David Wilkie's "The Blind Fiddler," a Scottish domestic scene, became known to genre painters in the United States, some of whom used it as a model for their own works. Here, I list a few representative artists, and their canvasses, to suggest early nomenclature in titles understood alike by painter, performer, and viewing public. (However, I do not list popular lithographs derived from some of these paintings.)

- 1) 1813, John Lewis Krimmell, "Quilting Frolic"
- 2) 1819, John Lewis Krimmell, "Fourth of July Celebration in Center Square, Philadelphia"
- 3) 1830, William Sidney Mount, "Rustic Dance After a Sleigh Ride"
- 4) 1831, William Sidney Mount, "Dancing on the Barn Floor"
- 5) 1838, Christian Mayr, "Kitchen Ball at White Sulphur Springs"
- 6) 1841, James Goodwyn Clonney, "Militia Training"
- 7) 1845, William Sidney Mount, "Dance of the Haymakers"
- 8) 1846, George Caleb Bingham, "The Jolly

Flatboatmen"

- 9) 1866, Eastman Johnson, "Fiddling His Way"
- 10) 1875, Eastman Johnson, "The Maple Sugar Camp--Turning Off"

These ten paintings, spanning six decades, all include fiddlers--seven as soloists, three accompanied. Bingham's fiddler on a Missouri River flatboat plays while a lad thumps a cooking pan for percussive effect. Mounts' Long Island fiddler (Haymakers) plays while a youngster beats out rhythm with a pair of sticks on the barn door. However, it is in the "Kitchen Ball at White Sulphur Springs" that we first see a formal trio (fiddle, flute, cello). This painting demands explication which I am unable to provide. Christian Mayr (1805-1851) was born in Germany, emigrated to the United States to become an itinerant artist, and traveled constantly leaving a trail from Boston to Charleston and New Orleans. In 1838, he visited the famous inn at White Sulphur Springs (now in Greenbriar County, West Virginia, but then a part of old Virginia).

From observation, Mayr painted a group of black people, well-groomed and dressed in party finery, holding a formal ball in the kitchen. Were they slaves, employed servants on their "night off," or free men and women in the area? Can we assume that all blacks, however elegant, danced in the kitchen, confined there by southern antebellum customs? These questions of status are important if we are to guess at the music played and the manner of its performance. Too easily we associate arbitrarily black life with folk music. What is appropriate language to describe Mayr's trio at White Sulphur Springs?

I am especially interested in Mayr's trio because of the absence of similar genre paintings of white rural musicians in combinations. For many years, I had assumed the term "string band" to be proper for a group of country musicians at a bucolic scene. It was not until after my failure to find this term in the title of any work of art that I turned to standard dictionaries and musical handbooks. To my great surprise, in these reference works, "string band" does not seem to be connected to American folk or folk-like music whether denominated "old time," "hill," "mountain," "country," "western," or "bluegrass."





The joined words, "string" and "quartet," in the eighteenth century designated chamber music composed for first and second violin, viola, and cello, as well as the ensemble itself which played such compositions. From the time of Haydn and Mozart until today, string quartet music has been prominent in the classical repertoire. Apparently "string band" was not used in English colloquial speech until the time of Queen Victoria, when British regimental bands (brass) formed subordinate string and wind units for special entertainments. The *Oxford English Dictionary* first notes "string-band" at the London Apollo Belvidere in 1860. I assume that at some time after the Civil War, "string band" was extended from military usage to cover groups of American musicians, now identified by the rubric "folk." If this assumption is correct, we have only to find a reference in print--perhaps within a journalistic report on a rural dance, or in local color fiction describing a country celebrations.

The two earliest usages of "string band" in print, reproduced here, come from record labels supplied to me by Bob Pinson at the Country Music Foundation, Nashville. Arthur Tanner, a north Georgian, recorded "Whoa, Mule, Whoa" in July 1925 for release on Paramount 33166 a few months later. Jimmie Wilson, an Oklahoma entertainer, recorded "Snow Dear" in October 1925 for release on OKeh 45019 in January, 1926. Presumably, their respective names--Dixie String Band and Catfish String Band--had been used at home prior to travel to Chicago and Dallas studios for recording purposes. Other artists also were familiar with the term "string band" and used it generically. Examples are: Kelly Harrell and his Virginia String Band for Victor in 1926, and the Hugh Gibbs String Band for Paramount in 1927.

With the beginning of western swing recordings, the designation "hot string band" appeared in 1936 on Vocalion discs by The Light Crust Doughboys. In the summer of 1962, Chris Strachwitz expanded his Arhoolie blues catalog by initiating a hillbilly series. His first LP reissue in this class was "Old-Time Southern Dance Music: The String Bands" (Old Timey X100). Recently, several urban revival groups have taken quaint names such as The Old Reliable String Band to make their competence with old time music. Hence, we find "string band" used regularly in sound recording contexts at least from 1925 through 1980. What names were appropriate for rural music groups before 1925? Were new terms applied both inside and outside the country arena? In the interplay between high and folk culture, observers from academy and concert hall have noted constantly, and often deprecatingly, rowdy dances lacking in polish.

During 1844, a New Orleans journalist wrote: "Old Hickory's birthday is to be celebrated...by a fete...to be styled the 'Jackson Jubilee'--another political breakdown." This latter word was but one of many which populists applied to, or accepted for, their own democratic dances before and after Jackson's time. The verb "break down" suggested dancing in a violent, stamping manner; also, it

implied the breakdown of precious codes. The parallel "hoe down" suggested sweaty common labor in hoeing corn, digging potatoes, and chopping cotton--action befitting plebeians.

From standard dictionaries I have isolated and paraphrased several dance/music expressions into a table of dated usages:

- 1817 One of the favorite Virginia reels is 'Fire in the Mountains, run, boys, run.'
- 1819 Visited a Virginia 'break-down.'
- 1832 Danced sundry quadrilles; and, finally, a Kentucky reel--nothing more than 'Sir Roger de Coverly' turned Backwoodsman.
- 1846 He was great on 'Virginia hoe-downs' and 'old corn-field shuffles.'
- 1847 First appearance in an Ethiopian Breakdown.
- 1847 There were river yarns, and boatmen songs, and 'nigger break-downs.'
- 1849 A regular hoe-down, knocking his shins with heavy boots.
- 1852 Fifty cents admittance, for a couple, to a 'hoe-dig.'
- 1857 Her performance in a husking-reel or a kitchen hoe-down.
- 1873 Is this a dashed Puritan meeting? It's no Pike County shindig.
- 1880 The younger people had their berrying frolic, sleigh-rides, kitchen dances.
- 1892 The now inevitable barn dance.
- 1902 'Dull Sir John' and 'Faine I Would' were square dances popular in England three hundred years ago.

In the list above, I have put aside "country dance" for special glossing. This combination, used by Edmund Spenser in *Shepherd's Calendar* (1579), has served generically in England both to cover all dances of native origin and specific dances such as the Maypole round, and the longways in which couples face each other in two long lines. At the time of Charles II, these fresh "English dances" were introduced to France and there named "contre-danse," to mark the pattern of figures countered against each other. French dancing masters turned the long double lines into quadrilles--squares of four couples--initiating practices and terms which survive today in our square dancing. These French squares also acquired the name "cotillon" from a peasant girl's petticoat--extending the concept of rurality to elegant scenes.

In the New World, colonists and immigrants from Britain and the Continent retained jigs, reels, hornpipes, contras, squares, and other time-tested dances. To this day, New England students and "back-to-the-land" enthusiasts are active revivalists, using the tag "contradance" self-

consciously to cover a variety of old time forms. It must be stressed that English country dance for several centuries has been equally at home on the village green and in the opulent salon. No one has made this point more pungently than William Hogarth in his mocking engraving, "The Country Dance" (1753), set in a courtly ballroom.

I have cited these traditional dance types in an attempt to learn the time when the terms "breakdown," "hoedown," "contradance," "barn dance," and "square dance," were linked to musicians in groups with some continuity. Did anyone, in speech, ask for a "breakdown fiddler," or for a "fiddle band" when several musicians were available? Similarly, was an early ensemble named "breakdown band," "hoedown band," or "string band"? I have already suggested the need to look for these usages in local color fiction and journalism, and shall appreciate references from readers of the *JEMF Quarterly*.

Another source lies in the literature on black face minstrelsy. During 1842, the Virginia Minstrels became an instant rage in New York, offering an exuberant substitute for elite fare. As well, these urban comics, cloaked in plantation garb, gave audiences a facile way to divert the trauma generated by slavery. The Virginia Minstrels were followed by other troupes: for example, Christy Minstrels, Georgia Champions, Kentucky Rattlers, Sable Harmonists, Virginia Serenaders. Together, their stars left a legacy of popular entertainment loosely drawn from folk tradition, mixed with a host of negative stereotypes of black life.

I have found most useful a passage in the *Atlantic Monthly* (November, 1867, p. 611). While burnt-cork entertainment developed slowly in the 1830s, individual singer-comedians often appeared between acts at circuses and traveling menageries. Each Ethiopian Delineator performed alone "to the accompaniment of the 'show' band...couples presently appeared, and, dispensing with the aid of foreign instruments [brass], delivered their melodies to the more appropriate music of the banjo." Clacker bones followed. Minstrelsy, now "seceded from the society of harlequin...and met the world as an independent institution. Singers organized themselves into quartet bands; added a fiddle and tambourine...introduced the hoe-down and the conundrum to fill up the intervals of performance...and prospered." (See illustration, *The Virginia Minstrels* ("Big Four").

In the compressed passage above, by an unnamed *Atlantic* observer, we see the progression from circus show band to minstrel stage quartet band (mainly the banjo, tambourine, fiddle, and bones; occasionally the accordion, triangle, cymbals, fire tongs, and jawbones). We learn also of the shift from circus music to the hoedown. Only in recent years have some students looked to the minstrel stage banjo as a model for mountain claw-hammer style. It is time now to examine the connection between early minstrel quartet bands and subsequent breakdown/hoedown groups of country

musicians. I suggest this path for exploration because it has been too easy for me (and fellow students) to base country music in Blue Ridge heights.

I shall continue to look for string band origins in descriptive writing as well as for visual depictions of string bands in genre and narrative art. Preparatory to future searching, I reproduce three scenes of trans-Mississippi saloon life. Like the minstrel show stage, many western dance houses offered hoedown platforms. In sequence, three woodcut engravings include a solitary fiddler, a fiddle-trumpet duet, and a twin fiddle and cello trio:

- A) Lady's chain, Sierra foothills, 1877;
- B) Dance-House, Leadville, Colorado, 1879;
- C) Dance-House, Abilene, Kansas, 1874.

The first engraving, "Lady's Chain," is one of five illustrations for "Mining Life in California" (*Harper's Weekly*, October 3, 1877). This anonymous journalistic report was penned when hydraulic mining for gold supplanted earlier panning, but its author also touched upon "primitive" methods. The article holds a treasure of descriptive detail both on technology and social custom; I select for quotation a paragraph on a forty-niners' ball:

These respites from the monotonous toil of mining were highly relished, and entered into with a sort of frenzied delight. The music generally consisted of a fiddle or two, sometimes assisted by the guitar of some itinerant Mexican, who tendered his services for the prospective "drinks," always the perquisite of the musicians. It is customary, at such times, for the fiddler to take the responsibility of keeping the dancers all right. He goes through the dance orally, and at the proper intervals his voice is heard above the music and the conversation, shouting loudly his directions to the dancers, "Lady's chain," "Set to your partner," with other dancing-school words of command.

While describing the men in heavy boots and flannel shirts, with revolvers and bowie-knives glancing at their belts, the *Harper's* correspondent noted the absence of ladies in camp. To accommodate, half the dancers wore canvas patches on their posteriors which marked them as feminine for the occasion. I am especially interested in the journalist's comment on fiddler as dance caller--the creator of the patterned sets--and on the observation that at times a Mexican guitarist assisted twin fiddlers. Not only do we have an account of a functioning string band, albeit one unnamed, but also an early report of a guitar in a country music setting. Why, then, did the artist sketch only a solitary fiddler? We shall never be certain, but a possible answer stems from our knowledge that many drawings for popular journals in post-Civil War decades were made by staff





DICK PITHAM

DAN EMMETT

BILLY WHITLOCK

FRANK BROWER

# THE VIRGINIA MINSTRELS ("BIG FOUR")

AS THEY LOOKED TO AN ARTIST OF THEIR DAY





"LADY'S CLAIM."





INTERIOR OF A DANCE-HOUSE ON STATE STREET.

COLORADO.—A NEW ELDORADO THE WONDERFUL MINING TOWN OF LEADVILLE.—FROM SKETCHES BY OUR SPECIAL ARTIST.



artists in New York. At best, they read texts dispatched from the backwoods and followed their imagination.

The second saloon engraving comes from "Contrasts of Life in Leadville, Colorado" (*Frank Leslie's Illustrated Newspaper*, 17 May 1879). An identifying caption, From Sketches by our Special Artists, suggests verisimilitude. I am taken both by the dancer wearing spurs and by the musical string and horn duet. Unfortunately, the brief unsigned article does not describe the house musicians. Perhaps an alert reader can comment on the trumpeter's earring. Does this ornament suggest exoticism? Is it a clue to the character of music heard in Leadville's "Pay As You Go" dance house?

Abilene is the locale for the third engraving, which includes a set of boisterous cowboy dancers and a string trio--two fiddles and a cello. This cut by Professor Henry Worrall first appeared in Joseph G. McCoy's *Historic Sketches of the Cattle Trade of the West and Southwest* (1874). The author, a pioneer cattleman, previously had selected raw Abilene as a rail shipping point for his Texas longhorns. Conscious of his own role in frontier development, McCoy wrote a series of eye-witness accounts for a Kansas City newspaper, and gathered them into a fine book--subsequently reprinted in many editions. This particular dance-house cut has been reproduced constantly; the first folksong collector to use it was Margaret Larkin in *Singing Cowboy* (1931).

McCoy's superb description follows: "When the darkness of the night is come to shroud their orgies from public gaze, these miserable beings gather into the halls of the dance-house and 'trip the fantastic toe' to wretched music, ground out of dilapidated instruments by beings fully as degraded as the most vile. In this vortex of dissipation the average cowboy plunges with great delight. Few more wild, reckless scenes of abandoned debauchery can be seen on the civilized earth than a dance house in full blast in one of the many frontier towns. To say they dance wildly or in an abandoned manner is putting it mild. Their manner of practicing the terpsichorean art would put the French cancan to shame."

Despite McCoy's lurid prose, can we speculate that he secretly enjoyed Abilene night life? Ideally, he might have provided an ethnographic description of music making instead of peppering his report with pejoratives. We are left to guess where Professor Worrall saw the trio he depicted. Fortunately, McCoy commented on the dance performed: "The cowboy enters the dance with a peculiar zest, not stopping to divest himself of his sombrero, spurs, or pistols....His eyes lit up with excitement, liquor, and lust, he plunges in and 'hoes it down' at a terrible rate in the most approved yet awkward country style, often swinging his partner clear off of the floor for an entire circle, then 'balance all,' with an occasional demoniacal yell...."

The key phrases which surface in McCoy's account of debauchery are "hoes it down" and "awkward country style." These place the dances in a long hoedown/breakdown/country dance tradition. I am convinced that within such reports as those noted above from gold camps in the Sierras, hard-rock boomtowns in the Rockies, and cowtowns on the plain, we shall find further descriptions and depictions of string band music. I shall return to this search in the future, but in closing, wish to mention two excellent guides: S. Foster Damon, "The History of Square Dancing," (1952); Paul F. Wells, *New England Traditional Fiddling: An Anthology of Recordings, 1926-1975* (JEMF LP & Booklet #105, 1978).

Foster and Wells, together, provide abundant leads in the pursuit of country dance music in all its configurations. To cite but one detail, Foster places the origin of square dance calling in the United States after the War of 1812 and the practice of singing these calls in the 1870s. He notes further that John Playford had used "square-dance" in 1651, but that this term did not re-emerge as a broad American expression connoting country or folk activity until the Civil War. *Beadle's Dime Ball-Room Companion* used "Square Dances" as a heading in 1868. I assume that readers of the *JEMF Quarterly* have access to Paul Wells' excellent LP on New England fiddling, and here call attention only to his careful search for visual material and word usages--blazes in the forest for pathseekers.

Wells reports that quadrille bands appeared in New England during the second half of the nineteenth century. These instrumental groups (fiddle, bass, clarinet, flute, coronet, piano, organ--in various combinations) played for dances we now denominate "contra," "square," or "folk." In his booklet, Wells reproduced a dance program for February 9, 1872 from the Florence (Massachusetts) Quadrille Band. In time, these groups evolved into old time or barn dance orchestras. John Wilder, uncle of President Coolidge, received considerable publicity (with photos) when he toured the Loew's Theatre circuit in the fall of 1926 with the Plymouth Vermont Old Time Dance Orchestra. (A brochure picture of the unit includes two fiddles, pump organ, clarinet, and drums.) Seemingly, Wells did not unearth the term "string band." However, present-day city-billy musicians in groups such as the "Highwoods String Band" do share platforms with fellow revivalists in the contradance tradition.

Hopefully, in future attention to the broadcast setting for breakdown/hoedown/square dance music, we shall reveal dated usages for the term "string band" earlier than those reproduced in this feature for Dixie String Band and Jimmie Wilson's Catfish String Band. Perhaps we shall find a picture earlier than that from Abilene, 1874. I am confident that in casting nets widely to cover rustic frolics, Jacksonian rallies, New England contras, minstrel stage antics, western brawls, and recording studio sessions, we shall





"DANCE-HOUSE."

reach our music's many sources. Despite the serious present day scholarship within country music, considerable unexplored territory remains.

#### ADDITIONAL READING

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## "DO YOU SELL YOUR ITALIANS?"

By Richard K. Spottswood

American recording companies have made use of foreign language artists, bit by bit, from the earliest days of the industry. While little is known about what prompted them to do so, undoubtedly the notion that foreign-born customers would purchase music in their native tongues occurred to someone fairly early in the game. However, the extent to which records were made specifically for the foreign-born, as opposed to customers of novelties and exotica, can only be guessed at.

By 1900, both the Berliner (later Victor) and Edison companies had established recording centers in London. Studios and factories in Paris, Milan, and St. Petersburg followed quickly, making the European market relatively self-sufficient by 1965. As the market for foreign records in the United States was expanded in the following decades, European affiliates proved a reliable and relatively inexpensive source of masters. Indigenous recording activity was slower in coming to less industrially developed nations, and both Victor and Columbia were engaged in field trips to record material from the Latin countries and the Far East as early as 1902. Typically, following sessions held in these countries, the masters were returned to New York for processing and the final products were exported back to the countries of the original recording.

All record companies of any size discovered that foreign language business was profitable, and the catalogs of major language items expanded quickly in the years following 1905. By the early teens, catalogs and regularly-issued supplements in over a dozen languages were distributed to dealers and their customers. Domestically produced recordings were occasionally made, but both Victor and Columbia (the major labels by the 1910s) were content to rely primarily on European affiliates to fill their foreign language needs.

The shot fired at Sarajevo drastically altered this comfortable arrangement. World War I interrupted European record production and made overseas shipment of masters impossible. Ironically, the feelings of nostalgia and patriotism stirred by the fighting dramatically expanded the need for foreign records here. Domestic production and sales assumed a new priority, and the pace continued unbroken until the Depression.

Victor's pre-eminence in the record business by World War I was due to two factors, the company's recording artists and advertising. The Victor Red Seal roster contained nearly every classical singer and instrumental soloist of national consequence, lending "the Victor" an aura of prestige which enhanced its entire catalog. By 1917, Victor had improved its recording techniques such that even full-sized symphony orchestras could be captured by the large acoustical horns. Artists like Fritz Kreisler, Enrico Caruso, Leopold Stokowski and Amelita Galli-Curci were signed to exclusive and remunerative contracts. The company's success was also due in part to advertising and promotion. From the inception of Victor, its founder Eldridge Johnson had been a firm believer in advertising and, by 1910, both trade journals and general circulation magazines regularly carried Victor ads which stressed both Red Seal stars and a variety of hand-wound Victrolas. The intent of these efforts was to implant the notion of Victor products' prestige in the mind of every purchaser.

It is not known through what methods or to what extent Victor promoted its foreign series in the early days. Its standard catalogs did not include foreign listings, thus regular customers were only dimly (if at all) aware of their existence. Around 1915 the company began publication of a monthly magazine, *The Voice of the Victor*, which was aimed at dealers and jobbers rather than at retail customers. *The Voice* was full of merchandising tips, photos of the more prominent artists (primarily Red Seal, of course), and photos of attractive store interiors and window displays. Through the courtesy of Jerry Plano at RCA Records, I was allowed to examine a random sampling of copies of *The Voice* from the early years of its publication, which ceased with the purchase of Victor by RCA in 1929.

The frequency with which foreign records are mentioned seems to indicate that promoting them occupied a good portion of Victor's activity. By 1917 (and quite possibly earlier) attractive catalogs for each nationality were in distribution, and *The Voice* was suggesting a two-pronged sales effort on the part of dealers. The first objective was to seek out and cater to elements of dominant language groups in particular neighborhoods and make these groups aware of Victor's efforts in their behalf. The second was to exploit the



novelty value of foreign discs to regular customers. While it is never said in so many words, one suspects that in the period during and following the war, the company encountered some resistance from dealers with a chauvinist bent, who resented foreign intrusion into their communities and wished to have as little to do with these minorities as possible. Hence, I think, the appeal in the brief article reproduced from *The Voice of the Victor*, October 1918 (p.226) to visualize some of the immigrant's unusual habits as a potential source of profit. Prejudices are even more broadly hinted at in the opening anecdote of the article from the September 1917 issue (p.227), even though the dealer in the scenario is made to look incompetent rather than bigoted. A second scenario, depicted in *The Voice of the Victor*, May 1918 (p.228) describes a positive transaction with a foreign-born customer and expresses Victor's conviction that stocking foreign records would enhance phonograph sales.

Another recurring theme is stressed in the March 1923 issue of *The Voice of the Victor* (p.

) introduced by another, somewhat less probable scenario. An enterprising dealer, the article claims, can find any number of items from the foreign series that appeal to regular customers. If such a potential was meaningful, it is odd that Victor (and other companies) segregated foreign listings into separate catalogs and assigned them separate number series, which, in turn, would segregate them from domestic records on dealers' shelves.

These articles from *The Voice of the Victor* are useful as source materials, providing both photos and biographic fragments, as well as information indicative of prevailing attitudes and marketing procedures of the times. I hope that further issues of *The Voice of the Victor* come to light.

--Richard K. Spottswood  
Los Angeles, California

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OCTOBER, 1918

The VOICE of  the VICTOR

185

## New Complete Foreign Record Catalogs

These Catalogs Will Stimulate Your Foreign Record Business or Will Enable You to Start Develop Additional Source of Cash Business

THERE'S a reason why every Dealer should handle a foreign record business; a reason that jingles merrily to the tune of a bag of silver dollars. Yes, there's money in it—more to-day than ever before, and unless you're afraid of the income tax you'll take our tip and get these catalogs in circulation.

They'll bring the business all right, and it's mostly cash business. The foreigner is, as a rule, not prone to intrust his money to a bank. He prefers to hide it in a stocking and pay for what he buys when he buys it. And his stocking is just bursting out at toe and heel, and bulging all over with bills and silver, for it's wages that have advanced by leaps and bounds, and the foreigner is a wage-earner. But not all of the contents of his weekly envelope goes into the family bank. No; a good share of it is being distributed among different merchants for luxuries and comforts he has always cherished and could never before afford. If you're not getting a share of it, it's because you haven't told him of the hundreds of his native songs, marches and folk dances he can have on Victor records.

So first find out what nationalities are included among the foreign population of your city, and then order catalogs in those languages. Get one into the home of every foreigner in town, for they're all music-lovers, especially of the music of their native land.

Put yourself in the foreigner's shoes for a minute. Imagine you're in a strange land where you seldom, if ever, hear English spoken. As you're walking about the street you suddenly hear some such song as "Carry Me Back to Old Virginny." How would it affect you? You'd be pretty sure to stop and listen, and then—you'd find out the source of that familiar music. If you discovered that it was a record you wouldn't hesitate long to buy that record, and a Victrola, if you could afford to. The foreigners in your city would be affected the same way by hearing

a song as typical of their country as "Carry Me Back to Old Virginny" is of America, and, remember, they can afford to buy Victrolas and records.

If one song is prized so highly by a stranger in a strange land think what the effect will be upon the foreigner when he gets a catalog listing many such songs. Songs which recall happy memories; patriotic marches that make his blood course more merrily through his veins, and folk dances that bring back the nimbleness of youth to worn and tired hodies.

Maybe you thought it was necessary to speak the different languages to deal with these people, but you don't. The ready-reference labels are printed in English, and the Supplements in both English and the foreign language. Then, too, remember numerals look the same in all languages except Chinese, so the foreigner has merely to point to the number of the record to make his wants known.

These catalogs are complete, and even list records from the regular catalog which are sung in a foreign language. Thus, for instance, record No. 55047, "Lucia—Mad Scene" and "Dinorah—Shadow Song," sung in Italian by Olive Kline is listed in the Italian Catalog. This gives the foreigner the cream of his own native music and also the musical gems of all other countries which have been sung in his language by renowned artists.

We can furnish you with new complete catalogs in the following twelve languages: Arabian, Croatian, Danish, Finnish, French, Hebrew, Italian, Lithuanian, Mexican, Norwegian, Polish and Swedish.

Others are available in Armenian, Cuban, Dutch, Greek, Porto Rican, Portuguese, Roumanian, Russian, Ruthenian, Serbian, Slovak and Spanish. Not all of these are complete, but in such cases we will furnish enough of the monthly Supplements to bring each one up-to-date. Order those you need right away, for you're losing money every day you delay doing so. It's good cash business for the fellow who goes after it.

# Going After the Foreign Business

Another Lot of "Impressions" Picked Up By Drifting Around Through the Retail Stores

"I WOULD like to hear some Italian records."

"Certainly. Here is the Catalog, and we have all the records in stock and will play you anything you want."

"Well, that isn't quite what I mean. I understand you have a special list of Italian records. You see, my wife is Italian, and I want to get her some records that are typically Italian—something that will remind her of home. These records by the big Italian artists, of course, are all right. We have many of them. But I want something a little closer to every-day life in Italy."

The salesman looked a trifle perplexed. Suddenly, however, his face brightened. Of course. There were the foreign records! He rushed off and a minute later reappeared with an Italian Supplement, which, apparently, he kept in the back yard.

I took the Supplement and picked out a number. "Would you mind playing this one?"

He looked at the number, and shook his head. "Sorry, but we don't stock any of these foreign records. We have anything you want in the General Catalog." There was a pause.

With some amusement I watched the salesman. He was figuring how he could get rid of this fellow with a "wop" for a wife without actually kicking him out of the store. I waited deferentially for him to find some solution.

"We can order anything you want," he said at last.

"Of course," I assented. He knew as well as I did that nobody would order an unheard record on the off-chance that it might be interesting.

The final move came after another short pause.

"There are lots of places where you can get these records," said the salesman, persuasively, "lots of places." He waved his hand expansively. "It's easy enough to get 'em."

\* \* \* \*

This conversation never happened—not as it stands. It illustrates the attitude of quite a number of Dealers toward the Foreign Catalog. They simply don't bother with it. They have never made any effort to dig up any foreign trade or to hold any that may come to them. They are not lazy or indifferent, but they would rather go in for intensive cultivation of the domestic trade than monkey with something they don't understand.

Apart from those who make no effort to capture foreign trade, are those upon whom foreign trade has more or less thrust itself. No effort is made to cultivate it, but it comes as the natural result of opening shop in a district where foreigners dwell. Many of these foreigners cannot speak English, and the Dealers, being mostly Americans, can speak no foreign language. So business is done in smiles and gestures. The customer comes in, and being unable to say anything, bows and smiles. The salesman follows suit. "Je suis français," says the customer, bowing and smiling again. The salesman again bows and smiles in response, and realizing that he has some sort of a foreigner to deal with, hands him all the foreign supplements on hand, including the Hebrew and Chinese. The Frenchman picks out his supplement, chooses his records, hears them and selects those he wants, pays for them and goes out, with elaborate gestures and the occasional blurring out of a hard won English word. The salesman also goes through the motions, and watches the departing figure with relief. "Gee, they're a rum lot," he says, mopping his brow. But at least he does business with them. He keeps the foreign supplements visible, and has a stock of records, and perspires over occasional foreign-born customers. His reward comes in a pleasant feeling that he is not letting anything get by him—and in dollars.

Then there's the Dealer who does 75 per cent. of his business with aliens. He speaks eight or ten languages, and has an assistant who speaks eight or ten more. He is often the only one of his kind in the neighborhood, and he lives right in the heart of the foreign district. He carries an appallingly large stock of records and machines bearing the familiar Victor label, and many of the records have never been seen by many a Dealer who has spent years in the trade. But he looks fat, and smiles the generous smile of the man who has a bonanza of which he cannot be robbed. He is the music-maker of his district, and high-priest, nabob and ward-leader among people who find music as essential to life as goulash or spaghetti.

The man who goes deliberately after foreign trade as the

mainstay of his existence is in a class by himself. As likely as not he is himself foreign-born, and has traveled widely among the people to whom he caters in their home countries. He has possibly increased his knowledge by acting as ship's steward so that he knows what they eat, how they sleep, what are their political, social and economic shibboleths, and what happens to them after they land in America and shake down to their proper level in this amazing melting-pot of a country.

But what of the average Dealer whose customers are mainly Americans, who is American himself, and is getting a comfortable living out of domestic records? Is it worth his while to go after foreign trade? And if it is, how is he to do it? The answer to the first of these questions depends, of course, on the number and the nature of the foreign-born residents in his midst. If he is doing a high-class trade among Americans, and the immediate foreign neighbors represent a rather low standard of living, he may think twice before offering any special attractions. He should make inquiry, however, regarding his district. If his community is anything like the average American community, he will probably be surprised to find how many aliens there are in his midst in comfortable circumstances. He will probably find also that people of like race predominate, for the herd instinct, powerful in man at all times, is even more powerful with the foreigner who knows our language and our customs imperfectly. No matter how loyal he may be to America, he enjoys the society of those who speak his language and understand his attitude toward birth, life, death, religion and food. The call of the homeland is at all times strong within him, and he responds by herding with his own kind. If the neighborhood runs to Scandinavians, then the Scandinavian trade should be catered to, even to the point of employing a Scandinavian assistant.

Suppose the neighborhood is more or less polyglot, and likely to bring enough foreign business of varied kinds to yield a good return. How is one to cultivate the trade? First of all, one should know several languages, or employ somebody who does. This sounds like an insurmountable obstacle at the start, but it is not. Europe, apart from Great Britain, is broadly speaking, either Slavic, Teutonic or Latin. Almost all the inhabitants of the smaller countries have a second language, or can master one readily. The Scandinavians, for instance, comprising Norwegians, Swedes, Finnish and Danes, do much business with Germany in German. Holland, Belgium and Switzerland are influenced by both France and Germany. A Swiss assistant, therefore, could probably handle trade with French, German, Dutch, Belgian and Scandinavians with fair success. His knowledge of French would greatly help him with Italian and Spanish, even if he could not speak those languages, for the Latin languages have much in common. Being in this country he would surely know some English, and so would most of the customers. A man with a knowledge of French and German would practically take care of all Northern, Western and Southwestern European customers. He would have his difficulties, of course, but a fairly bright man could soon pick up much from experience. Another kind of man would have to look after the Eastern and South-eastern European customers. In America there are many Bohemians, Austrians, Hungarians and a mixed lot from the Balkan States: Russian and German are the master languages here, especially Russian. Bulgarians, Roumanians, Servians, Ruthenians, Lithuanians and Croats are mostly all Slavs (that is, Russian) fundamentally. They each have a language of their own, but their languages do not greatly differ from each other or from Russian. Greeks and Poles and Turks come in on this also. A good, live, young Hebrew from this district could probably speak most all these languages well enough to get along, and would probably acquire a few more, for Jews are good at languages. A Swiss to handle the Western European customers, and a Russian Jew with a knowledge of German for the Eastern and South-eastern European trade, would probably be a good combination for a starter.

Is the foreign trade worth going after? Yes. The foreign element in our midst is enormous, and, in addition, intensely musical. Given a thousand Americans and a thousand Europeans of equal financial standing, and you would do a far bigger business in records and Victrolas with the foreigners than with the Americans. Music means more to them at any time, and the music of their homelands means still more. They love it as they love food. They like gypsy music, and they like it as loud as they can get it.



# The Buyer of Foreign Records

Victor Distributor, Who Has Developed Big Business, Tells of the Methods Used With High Degree of Success

**G**ROPPING about in darkness seeking musical light the Buyer of Foreign Records offers the average Victor Dealer a source of income of considerable proportions. Nor should his business be sought after only for this reason, for the Buyer of Foreign Records

knows a goodly number of folks who are very anxious to own talking machines, and he can give you a wealth of prospects who are likely to be very profitable for many years to come.

When you, as a Victor Dealer, were asked to interest yourself in Educational Work—to open an educational department—you looked askance at the proposition. You did not grasp, possibly, just what latent opportunities there were. It is needless to remind you of the tremendous success that has attended this particular feature of the Victor business.

To the live Victor Dealer is offered like opportunities in starting a foreign record department. Many Dealers, no doubt, have felt they would like to get some of the foreign business, but have been a bit hesitant, fearing the complexities which might arise.

A careful analysis of the subject clarified conditions materially. It is not so hard as it seems. You ask how to proceed? It is really easy if you will but take a little time to work out the details.

Tony Andrianopolis shyly enters your store, hat in hand, and asks if you have some Greek records. Of course you have none, and in the past simply told him so and turned away from him. He slinked out of your store. You soon forgot the incident. Now, had you invited Tony into your office, inquired from him about how many Greeks, for instance, lived in your city, and put it up to him squarely if he thought it would be profitable for you to carry Greek records, you might sit up surprised that you had wasted some wonderful opportunities.

Tony would likely have told you that there were probably a hundred or more Greeks in town, a score or more of whom owned talking machines, and they have been buying records in large quantities from some dealer in Milwaukee, Chicago or New York. He would add that because of the difficulty in getting records there were at least a dozen or more of his friends who had not bought machines.

You feel satisfied, now, that there is some fine business to be had among the Greeks, but don't know how to stock up with Greek records. Go a bit further. You have discovered that Tony gave you some mighty good advice. Don't let him get away. Just hand him a Greek catalog and ask him to mark in this what records he thinks you ought to carry for a starter. Tony is going to be a little shy here. The moral obligation of stocking you up with merchandise is great, and before he gets

through with that catalog he will have made a mental note of every Greek talking machine owner and just about what records each will buy.

Have faith in Tony. Order every single record he tells you to and go him one better. When sending in your order to your jobber tell him to include in this order such Greek records as might have been omitted which he knows are good sellers, and every wholesaler can give you this information at a moment's notice. When you get these Greek records in stock let Tony know. Tony will do the rest.

He will come into your store with one or two friends and ask for Greek records. Now don't make the mistake of just taking a pile of them and passing these out to him. Treat him as you would one of your regular customers. Better still, wait upon the group yourself. Watch the face of each listener light up as they hear some good old folk song. Maybe, after a half hour's visit they will buy only two records, but you can gamble anything you want that within another day the news will have spread throughout the entire Greek community that you have some Greek records. You can make another mental wager, and win, that several Greeks will buy machines from you within a week after you have put in your stock of Greek records.

What is true of the Greeks of your city is equally true of other nationalities. With only slight modifications you can proceed in a like manner with each and every nationality represented in your community.

Just bear in mind one important factor, and that is, every foreigner is just as hungry for music as are your present regular patrons. The B. of F. R. will prove a more loyal and consistent customer of yours than you ever before had. He will be your booster through thick and thin, and more patient.

Within the last year or so there have been added to the foreign lists of records many selections, and this feature is to continue until the Victor Foreign Catalog is as pre-eminent as the General Catalog is to-day.

There are certain characteristics quite common to each group of B. of F. R. To illustrate, Italians respond quite the quickest to purchases of records from the General Catalog, and early buy Red Seal records. The Poles will start out demanding loud records, progressing later to a better class of selections. The Greek, with a love of his old traditions, is a bit harder to get interested in the general list. Because they are neighbors, do not think the Swedish and Norwegian folks will buy the same records. If a Turkish customer happens in and you have nothing to offer him in his language he will be interested in instrumental records listed in the Assyrian and Greek catalogs, and vice versa.

The B. of F. R. will be greatly interested in accordion records if his home was in any European country. The same is true of harmonica records. Band numbers are extremely popular among your foreign friends. The old-fashioned waltzes, polkas and schottische are always desired. It is needless to say that folk songs find a ready sale. Modern English songs rarely find favor with B. of F. R. when sung in a foreign tongue.

One might continue indefinitely pointing the way to develop foreign record sales, but, after all, with the few suggestions given above and a willingness on the part of the Victor Dealer to go half way with the B. of F. R., should quickly result in profitable business development.

HARRY A. GOLDSMITH.

Badger Talking Machine Co., Milwaukee.





## DIGGING FOR GEMS IN THE FOREIGN CATALOGS

*Artists Well-known in the Operatic and Concert Field  
Will Surely Interest Your Customers*



Holmquist

Woll

Leonhardt

Karlash

A CUSTOMER strolled into a store the other day to purchase her usual quota of monthly supplement records. In a demonstrating room were a man and his wife, of foreign extraction, playing over some records. "What is that beautiful trio of women's voices, playing in the next room?" asked the customer, whose ear had caught a few bars. "That is a record of Swedish folk-songs," explained the salesman. "It is sung by the Northland Ladies' Trio," he went on, referring to record 73279 (or 73623). "Would you like to hear it?" Hearing led to a quick sale, and the salesman was given an opportunity to explain that this was only one of many records published each month by the Victor Company, which are featured in foreign supplements and catalogs, but do not appear in the regular Domestic Supplement.

The trade is rapidly becoming more familiar with the instrumental selections from foreign lists; have you ever thought of this introduction to instrumental novelties as a foundation for the sale of foreign vocal selections? A search in almost any one of the thirty-two Victor foreign lists will bring to light artists of reputation. Take the German, for instance. Among many names which are familiar on opera programs you will find that of Robert Leonhardt, who is a specialist in the great Wagnerian baritone roles. You do not have to go into the Wagnerian operas to please the taste of the average record collector. Mr. Leonhardt has given a powerful rendition of Schubert's most famous art-song, "The Erlking," on record No. 68583.

A few years ago not many of your customers would have been interested in the name of Schubert, the most famous Viennese song writer, who died of neglect and ill nourishment at the youthful age of thirty-one. The past year has brought to the American theatre a musical play, "Blossom Time," founded upon incidents in the life of this unique character. In another year there will be very few theatre-goers who are not interested in his story. Since the music of this operetta is founded upon Schubert melodies, why not build upon this fact and interest your record customers in records of the great Schubert songs, such as the one mentioned above? Then, too, you will find a fine rendition of a Schubert song, "The Wanderer," sung by Arthur Van Eweyk, on record No. 68339, not to mention the many excellent Schubert songs in the Red Seal list. Carl Schlegel is another sterling artist drawn from the Metropolitan ranks, whose renditions of Schumann's "I'll Not Complain," record No. 73098, "When the Swallows Homeward Fly," No. 69159, and the well-known Lutheran hymn, "Ein' Feste Berg," record No. 73162, are notable.

One of the most popular hymns among Scandinavians is "The White-Clad Throng" ("Den Store Hvide Flok"), by the Norwegian composer, Edvard Grieg. This selection is given a fine interpretation by the Norwegian artist, Carsten Th. Woll, on Victor record No. 65689. Nor will any collection of great artists be complete without that fine Swedish baritone, Gustav Holmquist. This singer is at home in Scandinavian folk-songs and sacred numbers, as you will find by listening to his record of the "Norseman's Longing for Home," record No. 73013.

Several seasons ago, theatre-goers were impressed with the fine performance by John Barrymore, in Tolstoi's Russian drama, "Redemption." Throughout the performance, a Russian folk-song, "No More at Even," was sung. This selection, also known as "Masha's Song," has been recorded by a male quartet, on record No. 73211; buyers of this record will be rewarded by another unusually fine folk-song on the reverse side. (Speaking of John Barrymore, some of your customers probably saw that actor in an Italian play, "The Jest." We wonder if they know that the "Madrigal of May," written especially for that drama, appears on record No. 64972, on Mr. Zanelli's list?)

The Russian catalog is full of attractive folk-songs; the most familiar of these is "Ei uchnem," the cry of the Volga boatmen as they drag their heavy barges over the shallows. The magnificent new record by Chaliapin will do much to familiarize our musical public with this selection, but there is another less-known record in our Russian catalog, No. 72655. This selection was sung by a blind baritone—Reznikoff, a young singer of promising talent, whose untimely death occurred shortly after this song and another Russian Gypsy song were recorded.

America is now enjoying a Russian invasion of operatic and dramatic artists. Balieff's "Chauve Souris," from the Bat Theatre of Moscow, is having a phenomenal run at the Century Roof Theatre, New York. A Russian Grand Opera Company has also met with surprising success on an extensive tour. We have record No. 73404, giving two Russian opera selections by the Russian Grand Opera Chorus. The basso of this company is Nicholas Karlash, who is represented with two Ukrainian folk-songs, on record No. 73660.

We could go on indefinitely citing examples of interesting vocal records which will fit in with the musical tastes of some of your customers. The newspapers, magazines, theatres and the movies are bringing to your very doors a better understanding of the world at large; visualizing every nation and its customs, and skillfully associating these scenes with the music of all peoples.

## FROM BARN DANCE EMCEE TO RECORDING COMPANY EXECUTIVE--

## THE STORY OF COTTON CARRIER

By Wayne Daniel

The WSB Barn Dance of Atlanta, Georgia, was one of many regional combination stage and radio-broadcast country music shows of the thirties and forties whose importance, to a large extent, has been overshadowed by the scope and endurance of the Grand Ole Opry. To many Georgians and listeners in surrounding states who not only could hear the Barn Dance on the radio, but could also attend local stage shows put on by the Barn Dance performers, this particular country music show was an important source of entertainment. On Saturday nights many loyal fans would switch their radio dials from WSM to WSB for the thirty minutes that the Barn Dance was on the air.

The WSB Barn Dance made its debut on Saturday night, November 16, 1940, at 10:30 in the station's main studios atop the Biltmore Hotel at 817 West Peachtree Street, N.E.<sup>1</sup>

Atlanta had been a mecca for hillbilly musicians as far back as 1913 (when the first of many annual fiddling conventions was held at the municipal auditorium<sup>2</sup>), and WSB had been perhaps the first radio station to feature country music.<sup>3</sup> Known as "The Voice of the South," by 1940 WSB could already list among its alumni such country music pioneers as the Rev. Andrew Jenkins, John Carson--the first "real 'country'" recording artist,<sup>4</sup> Gid Tanner and His Skillet Lickers, and Riley Puckett.

Such achievements, along with the fact that Atlanta was a field headquarters during the 1920s and 1930s for most of the record companies which were seeking hillbilly talent (as attested by the recording location credits in the liner notes of numerous reissues of early country music), have resulted in Atlanta's being called a "pre-Nashville Nashville"<sup>5</sup> and a one-time "country music capital."<sup>6</sup>

In the 1930s WSB had broadcast, for a brief period of time, Pop Eckler's Jamboree, a Saturday night country music show promoted by Eckler and originating from the stage of the Atlanta Theater (long since demolished) which was located two blocks east of Five Points, the heart of Atlanta's business district.<sup>7</sup> But it was not until after WSB and its parent, Atlanta's evening newspaper, *The Atlanta Journal*, were purchased by the Cox enterprises of Ohio in 1939 that the station's management, now under the leadership of J. Leonard Reinsch, gave serious attention to a regular Saturday night barn dance broadcast along

the lines of those already underway on such stations as Chicago's WLS and Nashville's WSM.

John Lair, the brain behind the already popular Renfro Valley Barn Dance in Kentucky, was engaged by WSB to put together a collection of talent that would mark the beginning, not only of the WSB Barn Dance, but of a group of smaller units which would make daily broadcasts over the station and travel the length and breadth of the "Empire State" of the South to bring live hillbilly entertainment to within easy reach of most of her citizens.

Less than a year after going on the air, the WSB Barn Dance acquired a master of ceremonies who also served as fiddler, singer and, at times, cashier. He was Cotton Carrier who, except for a tour of duty in the army, would stick with the Barn Dance until its demise almost a decade later.

When the WSB Barn Dance and other live country music programming on the station were phased out in approximately 1950, Cotton Carrier did not seek a non-musical job, nor did he move to some other area of the country (as did others) to compete for the dwindling opportunities available to country music artists who had not achieved superstar status. He remained in Atlanta, ever alert to prevailing musical trends and at the center of the city's musical action. The result has been his major involvement in the development, not only of modern country music, but of popular music in general.

Joseph A. "Cotton" Carrier was born on a farm near Arthur, Kentucky -- a town which no longer exists, having been absorbed by the Mammoth Cave National Park. When Cotton was eleven or twelve years old, the farm near Arthur was sold to the government, and the Carrier family moved to a new home not far from Brownsville, Kentucky, the county seat of Edmonson County.

While he was growing up, Cotton was continually exposed to music in the home. As he puts it, "Somebody was always picking on something." It would probably have been difficult for Cotton and his older brother, Billy, not to have become musicians.

"Our parents were nice enough to think that we ought to learn to play something," Cotton relates. "In those days we bought everything from Sears Roebuck, out of the catalog. We ordered it from





Cotton Carrier *circa* 1950.



Memphis. And they ordered us a guitar and mandolin when we were kids." Cotton was about twelve years old at the time, and the mandolin was for him. However, the fiddle was his favorite instrument, and it would be his fiddle playing that would later land him his first job and still later take him to Atlanta. "My Uncle Ed Tunks was the one who influenced me most of all to get into the business, because he played fiddle. Out of everything they played around the house, the fiddle was what I liked."

About the time he finished high school, Cotton and some of his contemporaries formed a hill-billy band that "played a little from time to time. Some fellow who played a fiddle . . . had a service station, and he was nice enough to let us sit around the service station and pick and sing all day while he sold gasoline."

While he was growing up, Cotton recalls, his family "had an old radio that we ordered from Sears Roebuck, a battery-operated thing. We listened some to WSM . . . WLS in Chicago and the National Barn Dance a lot . . . And around 1935 and '36, I listened to WSB in Atlanta a lot . . . The Crossroad Follies . . . I remember Pop Eckler and The Young'uns and Hank Penny and The Radio Cowboys." Cotton tells us, further, that "Clayton McMichen and His Georgia Wildcats were my heroes. During the time I was a kid up there listening, hoping to get into the business, they were at WHAS in Louisville for a while, WAVE in Louisville, WLW in Cincinnati, and the WSM Grand Ole Opry."

By the time he was sixteen years old Cotton, who could then play "a few fiddle tunes" and a "little on the guitar and mandolin," had decided to become a professional musician. He had just finished high school, but the only performing outlet he could find was around the local service station with his friends. He was beginning to learn that jobs as a musician were not easy to come by.

In 1937, he and two friends, Warner Dossey and his cousin, Albert Dossey, hitch-hiked to the Wenatchee Valley in Washington state where they got jobs picking apples. In July of 1937, the trio, consisting of Cotton and his fiddle, Warner Dossey who played guitar, and Albert Dossey on mandolin, went to KPQ in Wenatchee, Washington, to see if "they'd let us sing a few songs on their radio station." The band was referred to KPQ's remote facility in Cashmere, Washington, about thirty miles away.

"So we went over there, and the nice man running the one-hour remote show said 'sure,' he'd let us sing, [but] we couldn't think of anything to sing then. We only knew one song we were sure of. That was 'Tumbling Tumbleweeds.' . . . So we sang 'Tumbling Tumbleweeds;' I played the only three fiddle tunes I could think of, and then we sang 'Tumbling Tumbleweeds' again, and thanked them and ran." Cotton's second radio broadcast occurred later in the year in Seattle on a station whose call letters he doesn't recall. There,

Cotton says, "They let us [Cotton and the Dossey cousins] play three or four fiddle tunes and songs."

After about five months in Washington, Cotton and his friends returned to Kentucky, but the following apple season found him, Warner Dossey, and two other home-town boys once again in the Wenatchee Valley. During this second visit to the state of Washington, Cotton's musical activities did not include any radio performances. Instead, he tells us that "We organized us a little band out there. We found some boys from Idaho and Washington [who were musicians] . . . and [we] played a square dance every Saturday night up at Ardenvoir, Washington." This band, which was composed of about six members, featured a second fiddle in addition to Cotton's.

Cotton recalls that he was paid forty cents an hour for picking apples. "They had bunk houses where we lived. I believe we lived free . . . They had a cafeteria-type kitchen thing for the workers. They charged us forty cents a meal."

At the end of the 1938 apple season Cotton returned to Brownsville, Kentucky, where he "sat around the filling station again and picked and sang" until the fall of 1939 when he decided to head south. His older brother, Billy, was already in Knoxville singing with a quartet called The Vaughan Four, later known as The Swanee River Boys.

Cotton hitch-hiked to Knoxville, Tennessee, to see if he "could get a job on The Mid-Day Merry-Go-Round. I went out with the quartet several times on personal appearances . . . Then I went out, once or twice, with The Carlisles, Cliff and Bill, I believe, and I couldn't get a job with them . . . So I decided I would come to Atlanta to see if I could get a job on The Crossroad Follies."

In Atlanta Cotton met Hank Penny and Pop Eckler to whom he had listened on WSB back in 1935 and 1936. Cotton didn't get a job in Atlanta, but he did get to fill in a time or two with his fiddle when Chick Stripling, the regular fiddler on the Crossroad Follies, was sick. By Christmas of 1939, Cotton was back in Brownsville, Kentucky, without a job, but he would not be jobless long.

On his birthday, 22 March 1940, Cotton decided to go to Fairview, Kentucky, to hear his old friend Warner (now called "Smiling Slim") Dossey perform with a group called Goober and His Kentuckians who were doing a show there. The Kentuckians already had a fiddler, Pete Stewart, but Goober, on learning that Cotton needed a job, hired him to play fiddle also. Although he didn't know it at the time, Cotton got more than a job that night. Exactly one year later he would marry "Little Sister Lillie" (Perry) who sang, played the accordion, and served as emcee with The Kentuckians. Lillie Perry, who had already toured the midwest as one of Dot Hackley's "Original Hollywood Cowgirls," would later be known as Jane

Logan and as one of The Hoot Owl Hollow Girls to WSB Barn Dance listeners.

Cotton was soon the emcee for The Kentuckians' stage shows, and after "playing every school house and little theater in the country," the group moved from WHOP in Hopkinsville to WPAD in Paducah, Kentucky. While at WPAD, Cotton, in the late summer of 1941, received a job offer from WSB in Atlanta. The offer was accepted, and on September 1, 1941, Cotton assumed his duties as fiddle player and emcee on the WSB Barn Dance. In addition, Cotton had responsibilities on some of the other country music programs heard on WSB. He was emcee on the mid-day Georgia Jubilee show and, later on, a performer on the mid-morning Cracker Barrell program emceed by Hank Penny. During the course of his association with WSB, Cotton also performed on the early morning Dixie Farm and Home Hour and served as emcee on another daytime program, The Barnyard Jamboree.

In the forties WSB employed, at any one time, about twenty-five country musicians. The entire cast was featured on the Barn Dance, The Dixie Farm and Home Hour, and the Georgia Jubilee. The group was broken down into smaller units that were featured on usually fifteen-minute programs during the day. The Swanee River Boys, who with Cotton's brother, Billy, were already at WSB when Cotton arrived, had a program of their own. The other programs, The Cracker Barrell and The Barnyard Jamboree featured different combinations of the other country artists.

These smaller units made separate personal appearances during the week at school auditoriums and theaters in the cities and small towns in the area surrounding Atlanta. On Saturday nights the entire cast gathered together for the WSB Barn Dance Stage Show, thirty minutes of which was broadcast over WSB. During the forties, the Barn Dance graced a number of Atlanta stages. At one time or another, the Woman's Club Auditorium and the Erlanger Theater, both on Atlanta's famous Peachtree Street, and the College Park Auditorium were home for the Barn Dance. At times, especially during the summer, the Barn Dance was staged in other larger Georgia cities such as Albany and Macon, with the radio show being broadcast through WSB's remote facilities.

Among the country artists heard at various times, on WSB during the forties, were Hank Penny, Pete Cassell (blind singer and guitar player), James and Martha Carson (the same Martha Carson who became a well-known gospel singer and composer of the gospel song, "Satisfied," which was her biggest hit), Boots Woodall (steel guitar player), Jane Logan, Chick Stripling (fiddler), Nell Coleman (Stripling's wife), Harpo Kidwell (harmonica player), Mattie O'Neill (sister to Martha Carson and wife of Salty Holmes), The Hoot Owl Hollow Girls (originally Martha Carson, Mattie O'Neill, and their sister Minnie; and later Jane Logan), The Pine Ridge Boys (Marvin Taylor and Doug Spivey), Boudleaux Bryant (now a

Nashville music publisher), Lew Childre, Dwight Butcher, Louis Ennis, Dottie Castleberry (accordion player), Bill Carlisle, and Mac Wiseman.

Cotton remembers that when they were on the road, Mac Wiseman rode "shot gun" with him to keep him awake. According to Cotton, it was while on a personal appearance tour in South Georgia that Wiseman, having decided to leave WSB, called Bill Monroe to accept his earlier offer of a job.

When Cotton first came to WSB, Hank Penny had left to take a job in (Cotton thinks) Memphis, Tennessee. Sometime prior to July 1942, Penny returned to WSB to replace Cotton as emcee on the Barn Dance and to emcee The Cracker Barrell Program. "Then on personal appearances [of The Cracker Barrell unit]," Cotton relates, "he [Penny] would open the show as emcee, then he would go change into his comedy clothes and I would emcee the show and be his straight man . . . He was a fine stand-up comedian."

Recalling the hectic schedule of performing on WSB during the forties, Cotton states that "Almost any human being working on the station . . . at that time . . . had an early morning show, a noon-time show . . . and then left . . . in the afternoon . . . to play a school house or auditorium or a theater and come back . . . sometimes at three or four o'clock in the morning . . . and start the whole routine over again . . . There was no time to sleep."

In June 1942, while Cotton was playing a show date in Athens, Georgia, an official at WSB called to tell him that he had been drafted into the Army. Cotton left WSB in July 1942 and returned in March 1946, following a forty-four month tour of duty in the service of his country. Cotton received a battlefield commission during a tour of duty in Europe and also served in the Philippines. While stationed at Camp Howze, Texas, Cotton learned that Bob Wills was also stationed there. "I went over several times trying to meet the guy," Cotton says, "but he was always gone. I never did get to meet him until we booked him here in Atlanta [at the Atlanta Sports Arena] several years later." Wills' Atlanta appearance would have been sometime in the fifties, and Cotton believes that this was his only Atlanta performance.

When Cotton first came to WSB, the arrangement with the station was that he (as well as the other performers) receive a salary, and the station get a commission from personal appearance proceeds. Chick Kimball (a WSB employee) served as a booking agent for the country musicians. After World War II the financial arrangements with the station changed.

"Up until about the early part of 1948, "Cotton recalls, "we had always worked . . . directly for the station, on salary, and we were allowed to do our personal appearances, and, I believe . . . right after World War II, the station stopped taking a percentage of our personal appearances. . . . It got to where we could book the dates . . . more easily than [the station] could. In the early part





The Plantation Gang, *circa* 1950. Left to right: Willis Hogsed, Jack Baggett (also known as "Oscar McGooney"), Cotton Carrier, Dean Bence, and Calvin Bragg.



The WSB Barn Dance gang *circa* 1950. Left to right: (back row) Ace Richman, Eddie Wallace, Smitty Smith, unidentified, Tennessee Smith, unidentified, Buck Glosson, Sunshine Slim Sweet, Lee Roy Blanchard; (second row) Betty Logan, Willis Hogsed, unidentified, Fairlie Holden, Dudley McCaskill, Cotton Carrier, unidentified, Dean Bence, Chris Logan; (kneeling) Bill Carlisle, Dink Embry.



of 1948 [the station] quit hiring us on salary . . . and allowed . . . the leaders of the groups to form our own bands, . . . hire our own musicians, and pay them any way we wanted to. We would have certain program times on WSB with certain sponsors. The sponsors paid us [but the station] secured the sponsors."

It was at this time that Cotton formed his own band, which he called The Plantation Gang. In addition to Cotton, the original group consisted of Dink Embry (comedian and bass player), Dean Bence (mandolin), Chuck Franklin (electric steel), and Lee Roy Blanchard (fiddle). Others who, at one time or another, were members of The Plantation Gang include Arlie Wade (bass), Willis Hogsed (five-string banjo), and Calvin Bragg (steel guitar and fiddle).

Cotton points out that at one time (when Bragg played fiddle rather than steel guitar), The Plantation Gang had the typical instrumental composition of a bluegrass band, and their "styling was slanted a little toward bluegrass."

"The reason I formed that type of band . . . I'd been around Georgia long enough and been around hillbilly music in Kentucky and wherever to feel that [with this type of band] I could please the people, draw crowds, and earn a living. I didn't really think of myself as forming a bluegrass band at that time, but that's what we had."

A typical program by The Plantation Gang would include a fiddle breakdown, a steel guitar instrumental, a vocal solo by Cotton, a gospel song by "The Homemade Plantation Quartet," and possibly a vocal duet by Cotton and Dink Bence. The group's repertoire consisted mainly of the country songs and tunes that were popular at the time.

The Plantation Gang had two daily radio programs on WSB, one in the early morning and another in the middle of the day. They made personal appearances in the surrounding area during the week and joined the station's other country performers on Saturday nights on the WSB Barn Dance. The Plantation Gang, which disbanded in the latter part of 1951, was among the last groups to be heard on the WSB Barn Dance which itself ceased to exist around 1950.

While still working with WSB's live country shows, Cotton, in 1947, became the station's country music disc jockey. For several months he would emcee the Saturday night WSB Barn Dance in College Park until it closed around 11:00 p.m. then drive to the station some twelve or fifteen miles away for his 11:30 record show. Cotton, who also had had an early morning country dee-jay show on WSB, says that one of the things he liked best about his work as a disc jockey was getting to meet the recording artists and interview them on his programs. Since Cotton was the only country music dee-jay in Atlanta broadcasting from a 50,000 watt clear-channel station, every artist passing through the city on a record promotion tour made it a point to contact him.

In 1952, Cotton gave up his dee-jay work because he "got so tired of doing so many shows so many times a day." Cotton's dee-jay work may also have been interfering with his other musical activities. Shortly after The Plantation Gang broke up, Cotton joined a former WSB personality, Boots Woodall, whose group, The TV Wranglers, was playing for "round and square" dances on Wednesday, Friday, and Saturday nights and on holidays at the Atlanta Sports Arena. The TV Wranglers also had daily television programs on Channel 5 in Atlanta. In addition to singing and playing rhythm guitar with The TV Wranglers, Cotton served as booking agent to bring out-of-town artists to the Sports Arena and other Atlanta stages. It was Cotton who booked Elvis Presley's first Atlanta appearance on 2 December 1955, the year of Presley's twentieth birthday. The public paid one dollar each for admission to the Sports Arena to see and hear the future "King."

Presley and his three back-up musicians received a total of \$300 for a performance which drew 285 more people than the previous week's attraction. "I was very favorably impressed with him as a person," Cotton recalls in discussing his first meeting with Presley. He was one of the nicest kids I ever saw. He was so sincere, and still saying 'yes sir' and 'no sir' to the cab drivers, I think, who hauled him around town." As to Presley's performance, Cotton says, "I was not overly impressed. He just sang his heart out and did a good job."

In 1953 one of Cotton's original compositions, destined to become a hit, was recorded. The Weavers had just had a big hit with their version of "On Top of Old Smoky" in which each line of the song was alternately recited and sung. The Smith Brothers, a popular Atlanta gospel duet, asked Cotton to write a song in the same format for them. The result was "I Have But One Goal," which became the first hit of a fledgling Atlanta music publishing firm, The Lowery Music Company. Now the Lowery Music Group, this firm has since had many hits including "Young Love," "(I Never Promised You a) Rose Garden," and "Games People Play."

Cotton has published a total of about twenty-five songs which have appeared on thirty-five different records. "I Have But One Goal" was recorded by Bill Lowery and The Smith Brothers, Molly O'Day, Wally Fowler and the Oak Ridge Quartet, and Wendy Bagwell and the Sunliters. Among Cotton's other original songs are "I Walk with the King;" "First Choice," recorded by Jimmy Smith; "Hello Trouble," recorded by Skeets Yaney; "Gotta Lotta Love," recorded by Texas Bill Strength; "God's Rocket Ship," recorded by The Smith Brothers; and "Remember Me Love in Your Prayers," recorded by Mel and Stan, The Kentucky Twins.

In 1957 Cotton joined the Lowery Music Company as a record promoter. He now holds the position of general professional manager with the firm and has three major responsibilities. He handles the printing operations of the firm, a job in which he makes arrangements for the production of sheet music, song books, and other printed

forms of the company's material; he listens to songwriters and submits new material to record promoters; and he directs special projects. One of his most recent projects was the production of a silver anniversary two-album package containing twenty-five of the biggest hits released during the first twenty-five years of the company.

Cotton and his wife, Jane, currently make their home in the Home Park community of Atlanta. Jane works with senior citizens at a nearby Methodist church and one of her favorite pro-

jects is directing a twenty-four piece Senior Citizens Washboard Band. Jane and Cotton occasionally perform at benefits and other charitable events.

The Carriers have raised three children: their son Ed is an investment counselor in Norfolk, Virginia; their oldest daughter, Dorothy, is married and studying for a doctorate in education at Georgia State University in Atlanta; and Susan is married and lives in New London, Connecticut.

--Wayne W. Daniel  
Chamblee, Georgia

#### NOTES

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6. *Welcome South Brother, Fifty Years of Broadcasting at WSB, Atlanta, Georgia* (Atlanta: Cox Broadcasting Corporation, 1974), p. 46.
7. Personal communication with Atlanta resident Dennis "Boots" Woodall, a one-time performer on Pop Eckler's Jamboree as well as the WSB Barn Dance, December 9, 1979, and Billy Carrier of Smyrna, Georgia, December 10, 1979.

#### ACKNOWLEDGEMENTS

I wish to express my sincere gratitude to Mr. Cotton Carrier and his wife Jane for allowing me to tape a three and one-half hour interview with them in their home. I am also grateful to Mr. Carrier for the loan of his scrapbooks, pictures, and other memorabilia which were of tremendous help to me in the preparation of this article.

## BOOK REVIEWS

*Jimmie Rodgers: The Life and Times of America's Blue Yodeler*, by Nolan Porterfield (Urbana: University of Illinois Press, 1979). 460 pp., photos, discography, appendices, index; \$15.00.

What a lovely book. Nolan Porterfield has performed the difficult task of hunting down and sifting through an enormous range of material, much of it previously untraced, to give us as thoroughgoing an account of the life, times and career of Jimmie Rodgers as we're ever likely to see. We are further obliged to him for a beautifully organized work, written in a readable and precise style.

Rodgers has always presented his would-be chroniclers with a host of problems. His life was short, and his professional career accounts for only a 5 1/2-year span, punctuated by long bouts of illness and rest. Until now, the only unambiguous evidence of his work has been his records, and even details of these have been uncertain and controversial over the years. That Rodgers' career was based on the success of records has never been in dispute; yet they have too often been treated as his only accomplishment of interest. As Porterfield indicates, Rodgers actively pursued theater bookings, tent show tours, and radio work as well; and details of these are supplied in surprising abundance.

The author has gone to virtually every first-hand source he could, including Rodgers' intimates and professional associates, advertisements and trade journal announcements, and courthouse records. Supporting evidence is cited for all claims; discrepancies and conflicting accounts are never glossed over.

A fifty-one page discography provides all pertinent information, including the addresses of various studio locations. Each recording session is described in detail within the body of the book, and biographical information on accompanying musicians is also supplied. Each selection which Rodgers waxed is discussed, and Porterfield offers his opinion regarding its relative merit. Further supplements include a list of Blue Yodels (both their preliminary and final titles) and a table of personal appearances.

Another rewarding element of this book is in its extensive discussion of Ralph Peer, whose byzantine business arrangements with the Victor Talking Machine Company had much to do with Rodgers' success. Peer's career is recounted in detail, with direct quotation from an interview taped a year before his death. Other individuals whose lives touched Rodgers are also discussed in detail.

It is obvious that the research and preparation for the book were labors of love for Nolan Porterfield. As a writer, his temperament is judicious. His affection for both the man and his music never allows him to ignore the shortcomings of both. Instead, he goes to some length to convey the important, if anomalous, position Jimmie Rodgers holds in American music. It is not as easy an approach as a completely uncritical biography would be. But in the end, in spite of many gaps in detail, the humanity and professionalism of Porterfield's subject emerges, to the benefit of all of us. *The Life and Times of America's Blue Yodeler* is easily one of the finest biographies of an American music figure ever written.

--Richard K. Spottswood

*Blues Who's Who*, by Sheldon Harris (New Rochelle, NY: Arlington House, 1979). 775 pp., photos, appendices, index; \$35.00.

Blues scholarship is not very old. Nineteen seventy-nine marked the twentieth anniversary of the publication of Sam Charters' groundbreaking book, *The Country Blues*, which crystalized modern interest in the subject and engendered a new breed of collectors and fans. Before the late 1950s, blues was considered a secondary and supporting element of jazz, whose early heroes were chronicled knowledgeably in print beginning with the English *Melody Maker* magazine in the 1920s.

Sheldon Harris' work attempts to consolidate and encapsulate the results of research into the lives and careers of blues figures from the beginnings of blues recording to the present. Five hundred and seventy-one biographies are included in alphabetical order, with pseudonymic cross-references; the



main entry usually appears under the name by which the performer is best known. Beyond the introductory materials, there is not a complete sentence in the book. Instead Harris gives available information in clipped phrases, e.g., the following entry for Blind Lemon Jefferson:

Father Alec Jefferson was farmer; mother was Classie Banks; one of 7 children; born blind on farm outside Wortham, TX; worked as itinerant singing beggar at farm parties-picnics/streets in Wortham, TX, area from c1912;etc.

While this is not the most graceful approach in the world, it serves to keep down the already considerable bulk of the book. Dates of birth and death (as known) are given directly beneath the performer's name. Included for each entry are details of marriages and offspring, a list of compositions where applicable, names of influences and those whom the artist is known to have influenced in turn, and quotations from critics who have evaluated his or her work. The latter are relatively useless, since the comments quoted are invariably laudatory without being particularly descriptive. Photos are included wherever possible, though they are undated and are not of exceptional quality.

The most serious problem with any encyclopedic work is that of omission. The author scores highly here; even lesser-known and less accessible figures from the 1920s, such as Josie Miles, Ed Bell, Maggie Jones, and Bogus Ben Covington are included. More shadowy figures like Mae Glover, Barefoot Bill and Edward Thompson, understandably, are not. I do question the inclusion of individuals like Lou Rawls, Janis Joplin, Fats Domino, and Ramblin' Jack Elliott, whose music is, at most, peripheral, and whose lives have been documented in more appropriate companion works on popular music. Other individuals whose inclusion may be questioned are white blues revivalists like Johnny Winter, Claire Austin, Mike Bloomfield, and Pat Yankee. But, while they could reasonably have been omitted, their biographies are less likely to be documented elsewhere, and their inclusion here is useful. Between these areas is a whole array of blues artists, and Harris has drawn heavily on chronicles of contemporary performers from his own previous work, plus articles from numerous blues magazines. Having all this information under one cover will be useful, both for the casual and intensive researcher.

There are errors, however they are minimal. Some are undoubtedly typographic, and others become apparent when the standard discographies are consulted. Some may occur in accounts of personal appearances, but there were none of which I was aware. I do feel that more data on the music itself should have been included. Keys, tunings and picking styles favored by particular guitarists, for instance, would be most useful. Some confusion occasionally arises from the headings. Names are listed in an order which makes it difficult to determine what an artist most frequently called himself in public, for example: "ODEN, JAMES BURKE 'Jimmie'/'Jimmy'/'Old Man,' aka Big Bloke/Poor Boy/St. Louis Jimmy." Some of these were used strictly as record label dodges and do not represent names the singer ever used himself while performing. And, if you didn't already know that Oden's reputation was made as "St. Louis Jimmy," you won't learn it here. More confusion arises occasionally from listing instruments performers use. Oden's instrument, for instance, is listed as piano. However, he was primarily a singer who accompanied himself in public only rarely. The entry under Mance Lipscomb's name states that he played fiddle and guitar, with no indication that he is known almost exclusively as a guitarist. JEMFQ readers and others with a working knowledge of the field will not be troubled or misled by these forms of entry, but they are sure to cause unnecessary difficulties for a newcomer.

An exhaustive index is included, which gives names of individuals, clubs, theaters, record labels, hospitals, publications and more. No radio or television stations are included, however. The song index contains 6800 entries, and lists the known or attributed compositions of performers who are included in the book. Separate film, theater, radio and television indexes give exhaustive and welcome details about professional activities outside the recording studio. A ten-page bibliography cites books, old and current journals, and record labels with blues releases.

The shortcomings I have noted are minimal flaws in a major effort. *Blue's Who's Who* has something to offer even the most seasoned scholar. I recommend it almost without reserve.

--Richard K. Spottswood

*Lost Highway: Journeys and Arrivals of American Musicians*, by Peter Guralnick (Boston: David R. Godine, 1979). \$8.95 paperback. Photographs, index, bibliography, discographies. x + 362 pp.

An attempt to summarize the careers and feelings of a number of post-war era rock, country and blues musicians. It includes essays, based primarily on interviews, on Ernest Tubb, Hank Snow, DeFord Bailey, Rufus Thomas, Bobby (Blue) Bland, Scotty Moore (the guitarist on the first Presley records), Presley himself, Charlie Feathers, Charlie Rich, Sleepy LaBeef, Mickey Gilley, Jack Clement, Waylon Jennings, Hank Williams Jr., Merle Haggard, James Talley, Stoney Edwards, Howlin' Wolf, Otis Spann, Joe Turner and Sam Phillips (Sun Records' founder). Briefer essays on Lloyd Glenn and Son Seals are also included, without chapter headings.

Most of these pieces would fit comfortably as articles in *Rolling Stone* or another of the hip music journals. Guralnick excels in the kinds of Tom Wolfeian, personally involved journalism, which makes entertaining reading. Informal conversations with artists are quoted, often at length, which range from thoughtful incisiveness (Rufus Thomas) to the near incoherent (Sam Phillips, Jack Clement). Other less communicative figures are observed in action, on the road, in performance, and during moments of relaxation. Observations from relatives and professional associates tend to be cited more often when the artist himself is less quotable.

Guralnick's understanding of a wide area of recent and contemporary popular music is an asset in his discussions, which are less fragmented than the scope of this book might suggest. He lays valuable stress on connections between blues, gospel, and country styles. Jazz figures aren't mentioned so often, quite possibly because the author himself is less conversant with them (Bennie Moten's first name is spelled with a "y"; the Dorsey Brothers are cited as performing in 1945, ten years after they went their separate ways).

The book has no really central theme, but the struggle for success and long years on the road appear in every account. The seams occasionally show when material, particularly about the Sun label and its personalities, is unnecessarily repeated in successive chapters. Its greatest usefulness is as a collection of separate essays on important contemporary performers. The author's enthusiasms color his presentations, but then he makes no pretense that his own feelings are universal appraisals.

There are numerous photographs, including snapshots and childhood pictures. The bibliography and discographies are intended as introductory sources only, though the latter are annotated and give a good idea of small American and overseas label activities in the field rock and r&b reissues. The index primarily cites names; record labels, radio stations and shows cited frequently in the text are not included.

--R.S.

*Edison Disc Recordings*, compiled by Raymond R. Wile (Philadelphia: Eastern National Park and Monument Association, n.d. [1978]). 427 pp., 8.5" x 11", paper covers, spiral binding; \$12.95. (Available from Edison National Historic Site, Main Street & Lakeside Avenue, West Orange, New Jersey 07052, for \$13.95 postpaid.)

The Edison Phonograph Company was, of course, a natural outgrowth of its founder's celebrated invention and his inevitable acquiescence to the notion that its greatest service to the public would be as a vehicle for entertainment. Edison's own work on the phonograph languished after 1877, and was supplemented by important improvements in the hands of others. Nevertheless, an Edison company was turning out multiple copies of recorded music selections by 1889, for use in coin-operated machines in amusement parlors. These were reproduced on cylinders, the medium Edison favored for technical reasons, and which he sold exclusively until 1912, when the greater convenience and marketability of recorded discs forced the company to turn to that medium. Alan Koenigsberg's compilation *Edison Cylinder Records* (1969) is the work which documents the pre-disc area. Wile takes up with the first discs, and accounts for their production until Edison left the record business entirely in 1929.

Except for a relatively small number of standard format 78s produced in 1929, Edison's discs were thick pressings with a vertical (as opposed to the normal lateral) groove, designed to be played only on Edison phonographs. Edison proclaimed them to be more faithful music reproductions than anything his competitors offered; and, during the acoustical era at least, it was a claim with some justice.

Following a brief introduction, Ray Wile presents a listing of Edisons in catalog number sequence. Largest is the popular and general 50000 series which concludes with 52651 in October 1929. By the 1920s this series included some jazz, vaudeville blues and country music in addition to the standard dance and pop song fare. Among the country artists were Vernon Dalhart, Ernest V. Stoneman, and Roy Harvey. An 80000 series for standard and classical music began in 1913 and concluded in 1929 at 80907. Smaller series were devoted exclusively to classics or to various ethnic groups. Several more small numbered groups account for 1929 lateral disc production.

An entry looks like this:

|         |        |          |       |                               |
|---------|--------|----------|-------|-------------------------------|
| 52490 R | 2/5/29 | 10/31/29 | 18934 | MY DREAMING OF YOU            |
|         |        |          |       | Frankie Marvin and His Guitar |
| L       | 3/1929 |          | 18935 | POOR MAN'S BLUES              |
|         |        |          |       | Frankie Marvin and His Guitar |

From left to right, what is given are a) the Edison catalog number, b) an R(ight) or L(ef) side designation, c) the date when coupling orders were prepared by a so-called Music Room Committee, or, from 1924-29, the date when the record was listed in the catalogs, d) the date when the record was withdrawn, e) the master number, and f) title and artist credits.



Unfortunately, there are some important omissions in this format which resulted, I've been told, from some misunderstandings in final typing and production. No recording dates are given, neither are numbers for the cylinders on which a number of disc performances also appeared. Composer credits, type of performance, accompaniments are not indicated unless (as in Marvin's case, they were part of the label billing. Title and artist indices and a master listing with unissued and remake recordings would also be desirable.

None of this is meant to detract from this excellent compilation, which remains very useful as it is. It provides an overview of an important (if not major) record company's production. And it should be worth any record collector's while to have it along when going through stacks of Edisons in junk emporiums when the labels on the records are missing.

--R.S.

*Honkers and Shouters: The Golden Years of Rhythm and Blues*, by Arnold Shaw (New York: MacMillan Publishing Co., Inc., 1978). Pp. xxxvii + 555, acknowledgements, introduction, photos, discography, bibliography, index. \$19.95.

Most rhythm and blues record collectors will tell you that nothing of much consequence occurred before the mid-1940s or after the mid-1960s. These so-called "golden years" are the subject of Arnold Shaw's *Honkers and Shouters: The Golden Years of Rhythm and Blues*, although the specific dates are altered slightly to range from 1945-1960. Shaw emphasizes the years "when the style flowered and established itself as an identifiable sound" (xv). As the first attempt to present a comprehensive history of rhythm and blues, Shaw's book merits attention from anyone interested in the subject. While the volume is flawed in several respects, it is worthwhile and deserves respect as an important account of a major American musical form.

Shaw does a creditable job in tracing the musical antecedents of rhythm and blues and in setting forth the components of the music. Although rhythm and blues style (like any other) drew from various influences, Shaw sees the country blues of the 1920s and gospel as the major sources. The former contributed the blues tradition and a general framework for the music, while the latter gave the 8- and 16-bar pattern and an intense manner of singing. Boogie woogie, big band swing, and the black ghetto experience are the other factors which Shaw considers important in the development of rhythm and blues. Most commentators will undoubtedly agree with this assessment.

An important feature of Shaw's book is its magnitude. In 500-plus pages the author touches on virtually every topic of significance in regard to rhythm and blues. There is, of course, reason to argue with the accuracy or extent of treatment accorded some elements, but no justifiable quarrel can be raised about the inclusion or importance of any of the matters discussed. Shaw also indicates some areas for future research. For example, he notes that the role which music store personnel played in blues recording has been generally neglected (p. 5) and deserves further study. While this statement is only partially true, there is little doubt that this aspect of blues history awaits extensive treatment.

Perhaps the major contribution of *Honkers and Shouters* is that it vividly portrays the personalities of numerous rhythm and blues artists and production personnel. Shaw achieves this through 25 interview transcripts or "grooves," as he calls them. Many important performers such as Louis Jordan, Lowell Fulson, "T-Bone" Walker, Johnny Otis, Jimmy Witherspoon, B. B. King, and Ruth Brown are given several pages where they are allowed to speak about their role in rhythm and blues with minimal editorial intrusion. The same holds true for various management and production personnel including Bobby Shad, Ralph Bass, Randy Wood, Fred Mendelsohn, Lee Magid, Ahmet Ertegun, and Bob Rolontz.

Despite its assets, *Honkers and Shouters* is marred in a number of ways. Poor writing is a major drawback. Lengthy, convoluted sentences which tend to confuse rather than enlighten crop up throughout the book. Moreover, the book is so repetitive that to read it once is to read it twice. There is meager evidence of editing and considerable indication that the volume was hastily written. A little pruning of the manuscript could have eliminated the slapdash character of the book and made it much more readable.

Shaw is, unfortunately, inclined to be "cute" in his writing. Sometimes this penchant can be effective when it results in eye-catching chapter and section headings. For example, Shaw calls Cecil Gant and exponents of his smooth blues-inflected style of singing, the "Sepia Sinatras," an appropriate phrase. However, on other occasions, as in his reference to the Bihari Brothers and their Modern label as "a record company on a railroad track," the cuteness is simply annoying and the metaphor inaccurate.

The main flaw in Shaw's history is his casual handling of facts. The book is filled with misinformation--a deficiency which is especially noteworthy since Shaw considers *Honkers and Shouters* to be an authoritative, comprehensive history of rhythm and blues. Yet he makes such obvious errors as stating that J. D. Miller is from Crowley, Texas (p. 490), that Una Mae Carlisle was born in 1926 which



would make her exactly fourteen when she recorded "Walkin' By the River" (anyone who has listened to the record knows this is obviously untrue). Shaw further errs in saying that "Lightin'" Hopkins' given name is John (actually his older brother's name) (p. 200) and in at least one instance calls Lonnie Johnson, Lonnie Jackson (p. 6). Elsewhere Shaw implies that Blind Boy Fuller spent considerable time in Chicago (p. 5) when, in fact, his only trip to the "Windy City" was for a 1940 recording session. Factual lapses are scattered throughout the volume.

Shaw seems to have particular difficulty with dates. He often either gives an incorrect year of birth for a performer or seems to be unable to decide when an artist was born. Thus, Speckled Red is said to have been born either in 1891 or 1892, Jimmy Witherspoon either in 1923 or 1924, Jack Dupree either in 1909 or 1910, and Roosevelt Sykes sometime between 1901 and 1906. There is no need for such caution. Reliable data exists concerning the years of birth for all of these artists. Death dates are similarly treated. Shaw asserts that the month of Leroy Carr's demise is unknown but the Indianapolis bluesman's death certificate has been published and seems to me convincing evidence of the specific date. While some may regard such quibbles as "nitpicking" they exemplify Shaw's whole approach to details. He apparently wrote this book without recourse to anything other than his own memory.

Most of the faults in *Honkers and Shouters* seem to result from hasty writing, lack of editing, and poor proofreading. In addition to those mistakes already catalogued there are numerous obvious typographical errors (Opolousas, Louisiana for Opelousas and Blythesville, Arkansas for Blytheville, to give just two examples). This failure to properly perform the standard procedures of writing, editing, and publishing reduce what could have been the definitive history of rhythm and blues to merely a useful, but not totally reliable, source.

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## RECORD REVIEWS

*OLD ORIGINALS, VOL. 1* (Rounder 0057). Old time instrumental music from the Blue Ridge section of North Carolina and Virginia, recorded in the field in 1973-74 by Tom Carter and Blanton Owen. Selections: Sam McNeil: *Jake Gilly, Walls of Jericho*; Dent Wimmer: *You Never Miss Your Mamma 'Till She's Gone, Roustabout*; Sam Connor: *Salt River*; Sam Connor and Dent Wimmer: *Shootin' Creek, Old Time Fire on the Mountain*; Sherman Wimmer: *Twin Sisters, Bonaparte's March into Russia*; Red Boyd and Charlie Woods: *Dineo*; The Kimble Family: *Breakin' Up Christmas, Train on the Island*; Claris and Joe Shelor: *Flying Indian*; Grover and Marvin Cockram: *Stillhouse*; Cap Ayers and Darrell Cockram: *Turkey in the Straw*; Frank Dalton and George Wood: *Hop Light Ladies, Rich Mountain*; Calvin Pendleton, Delmar Pendleton and Family: *Tommy Love*; Calvin Pendleton: *Saro*; Fred Clifton: *Shortenin' Bread*; Doc Williams: *Sandy River Belles*; Bill Shelor: *Possum Trot*; New Ballard Fife and Drum Band: *Old Virginia March*. Seven-page brochure enclosed with notes on the music of the region, the performers, and the selections.

*OLD ORIGINALS, VOL. 2* (Rounder 0058). As above. Selections: John Rector: *Fanny Hill, Forked Deer*; Stuart Carrico: *Holliding Cindy*; Hus Caudill: *Waves on the Ocean, Trap Hill Tune*; Clell Caudill: *Sally Ann*; Luther Davis: *Piney Woods Gal, Evening Rainbow Waltz*; John Patterson: *Did You Ever See the Devil, Uncle Joe?*, *Belle Election*; Haywood Blevins: *Molly Put the Kettle On, Old Molly Hair*; Calvin Cole: *Quit that Ticklin' Me*; William Marshall: *Twin Sisters*; William Marshall, Calvin Cole, and Howard Hall: *Saro, Ain't Going to Work Tomorrow*; Fulton Myers: *Going Home*; Dorothy Rorick: *House Carpenter*; Worley Hash: *Pearly Blue*; Munsey Gaultney: *Chicken in the Bread Tray, The Walls of Jericho*; Corbit Stamper and Thornton Spencer: *Cumberland Gap*; Jont Blevins: *Rambling Hobo*; Albert Hash, Paul Spencer, Jones Baldwin: *Cripple Creek*; Albert Hash and Thornton Spencer: *Nancy Blevins*. Eleven-page brochure enclosed.

These two albums are drawn from extensive field recordings made with support from the NEH. Volume 1 is devoted principally to music from Franklin, Floyd, Montgomery, Patrick, Carroll, Floyd, and Henry Counties. Volume Two concentrates on areas further west, centering around Hillsville (Carroll County), Galax (Grayson), and White Top (Grayson). In their excellent brochure notes to the two albums, Carter and Owen delineate the different musical styles found in the five regions into which the area surveyed is divided. In the eastern-most area of Floyd and Franklin Counties is found a blending of the southern West Virginia and the Virginia Blue Ridge fiddle traditions. There is less ensemble playing than in neighboring Patrick County to the southwest, and separate banjo and fiddle repertoires appear more frequently. The fiddle style is melodically complex, often in the keys of G, C, and A, which are not well suited to clawhammer banjo playing. The strong banjo/fiddle ensemble tradition in Patrick County links it to the adjacent Grayson/Carroll Counties further to the west. In these regions, fiddlers use gapped scales much more than in Patrick. Fiddle tunes in the key of G are still played by older musicians, but these tunes tend to fall out of use with the introduction of the banjo and the development of the banjo/fiddle ensemble. In the Hillsville area, between Grayson and Patrick Counties, elements of both the bordering regions can be found. However, it has developed stylistic features of its own: a rhythmically straight and hard driving fiddle style. In the White Top area, in the western tip of Virginia, the fiddling tends to be more chordal than in the Galax area, with longer bowing motions and consequently smoother sounds. These generalizations are by no means iron-clad (as some of the selections offered demonstrate), but they are useful.

In addition to their regional characterizations, the editors discuss the changes that have taken place with time, noting that the musicians that are represented on these two discs are all 60 to 90 years old, often no longer recognized as musicians in their own communities.

The music is mostly fiddle and banjo, with guitar accompaniment on only a few tracks. There are also three selections featuring piano, and one each of fife, fife and drum band, jew's harp duet, harmonica, and a couple with autoharp. A few of the numbers have incidental vocals; one ("House Carpenter") is a ballad with banjo accompaniment.

The tune notes include information on performers, date and place of recording, instrument tuning, source and provenience of the tune, and related recordings.

The editors of these two albums are to be congratulated, not only for assembling a fine selection of the traditional music of the region, but also for taking the trouble to present it in an instructive and insightful manner.

*THE OLD VIRGINIA FIDDLERS* (County 201). Old time fiddle music from Patrick County, Virginia, mostly taken from previously unissued home recordings made in 1948-49; and two selections from a commercial 1928 disc. Titles: *Midnight Serenade, Leather Britches, Tommy Love, Coon Dog, Schottische, Walking in My Sleep, Mississippi Sawyer, Jenny Lind Polka, Susanna Gal, Saro, Georgia Camp Meeting, Rock the Cradle Joe, Hop Light Ladies, Patrick County Blues*. Produced by Barry Poss and Tom Carter; 4-page brochure enclosed.

The musicians featured on this fine LP are J.W. "Babe" Spangler, Dudley "Babe" Spangler, Maggie Wood, and Harry Pendleton, all from Meadows of Dan, Patrick County. In 1948-49 they had these private recordings made to preserve their own music. The discs have deteriorated somewhat over the years, but the poor technical quality is not unduly distracting; the quality of the fiddling itself compensates well. (The guitar accompaniment, however, occasionally leaves something to be desired.) The first and last titles were recorded in 1929 by J. W. Spangler on Okeh 45387. The booklet includes biographical comments on the musicians and tune notes, which though brief serve to place the selections in the context of traditional fiddle music of Patrick and adjacent counties. The publication of this disc can only prompt one to wonder what other musical treasures lie hidden in attics and basements -- one-time private recordings made on cylinder, disc, wire, or tape, on the spur of the moment, to preserve some cherished music.

The Louvin Brothers: *"SONGS THAT TELL A STORY"* (Rounder Records 1030). Twelve gospel songs from radio programs of 1952. Titles: *Kneel at the Cross, I Have Found the Way, Weapon of Prayer, I'll Never Go Back, What a Friend We Have in Mother, Jesus is Whispering Now, The Gospel Way, The Family that Prays, Robe of White, Let Us Travel On, Sinner You'd Better Get Ready, Shut in at Christmas, Shut in Prayer*. Back jacket notes by Douglas B. Green.

The Louvin (ne Loudermilk) Brothers were a superb gospel singing duo who never seemed to make a commercial success with the style (vocal duet with guitar and mandolin) at which they were best. In 1952 they recorded a short-lived series of radio programs over WZOB in Ft. Payne, Alabama, near their parents' home. The programs were titled "Songs that Tell a Story," after the title of their then-new songbook, and they advertised the book liberally between songs. These tracks are taken from the six 15-minute programs that Charlie Louvin managed to save after the series was discontinued. They include introductions and spoken commentary, conveying much of the flavor of a live radio program of that era. The music represents the Louvins at their best; I was particularly moved by the harmony of "Weapon of Prayer" and the arrangement of "Sinner You'd Better Get Ready." The influence of the Monroe Brothers and the Blue Sky Boys is evident, but the Louvins nevertheless created their own sound, and it was unmistakable.

The Armstrong Twins (Floyd and Lloyd): *"HILLBILLY MANDOLIN"* (Old Timey 118). Reissue of 16 duets--vocal with guitar and mandolin--originally issued on the 4-Star label in the late 1940s. Titles: *Mandolin Boogie, Sparkling Blue Eyes, Three Miles South of Cash in Arkansas, Mother's Only Sleeping, Mandolin Rag, Address from Heaven, Alabama Baby, It's Never too Late, Arkansas Special, I Wonder Where You are Tonight, Will the Angels Have a Sweetheart, Beetle with the Boogie Beat, Little Paper Boy, Cabin Home in Caroline, Baby Girl, Next Sunday Darling is My Birthday*. Edited, and brief jacket liner notes, by Chris Strachwitz.

Floyd and Lloyd Armstrong were still in their 'teens when they were heard on station KLRA in Little Rock Arkansas in ca. 1946. At about the same time, they made a couple of dozen or so recordings for the Los Angeles-based 4-Star record label, a good sampling of which is reissued here for the first time. These recordings were not of very high technical quality, and the youngsters were not very polished--especially when compared with other family acts of the same period from whom they must have learned--the Delmores, the Monroes, the Blue Sky Boys, the Stanley Brothers, the Mainer groups. Nevertheless the music is full of life and is quite captivating. Their careers deserve to be better documented (the brief liner notes can offer almost nothing about their backgrounds). On some of the tracks they are accompanied by fiddler, identified only as "Oscar" on one of the pieces.

Wilma Lee and Stoney Cooper and the Clinch Mountain Clan: *EARLY RECORDINGS* (County CCS 103). Reissue of 12 selections originally recorded 1949-53 on the Columbia label. Produced in association with Columbia Special Products. Titles: *West Virginia Polka, All on Account of You, No One Now, Can*



*You Forget, Thirty Pieces of Silver, On the Banks of the River, Sunny Side of the Mountain, I Cried Again, Walking My Lord up Calvary Hill, You Tried to Ruin My Name, The White Rose, I'm Taking My Audition.* Back jacket notes by Douglas B. Green.

The country music of the years immediately after the 2nd World War has fallen between the cracks of the reissue business. Too late to catch the interests of the old-timey enthusiasts, too old for contemporary country fans, too country for bluegrassers, it has been neglected by almost everyone. Wilma Lee and Stony Cooper were one of the best tradition-oriented groups of this era, and Wilma Lee has been one of the best country singers of any period. The solos and duets, backed with steel guitar, straight guitar, fiddle, and bass (and sometimes mandolin) combine the best of four idioms--old timey stringband, bluegrass, gospel, and ten-contemporary country--to produce an intense, lively, and moving musical experience. This album offers a good selection of the band in their earliest recording years--before they moved to the Hickory label and greater commercial success. It is gratifying to see the smaller labels eliciting the cooperation of the majors to reissue material that evidently does not have enough commercial value for the majors to reissue by themselves.

*CLASSIC ALBERTA HUNTER* (Stash ST-115). Fifteen selections, originally recorded between 1935 and ca. 1950. Titles: *You Can't Tell the Difference After Dark; Second Hand Man; Send Me a Man; Chirpin' the Blues; Downhearted Blues; I'll See You Go; Fine and Mellow; Yelplin' the Blues; Someday Sweetheart; The Love I Have for You; The Castle's Rockin'; Boogie-Woogie Swing; I won't Let You Down; Take Your Big Hands Off; He's Got a Punch Like Joe Louis.* Back jacket liner notes by Chris Albertson (1978).

Alberta Hunter, born in Memphis in 1895, was one of the first blues singers to make commercial recordings, her long career on disc starting in 1921 for the black-owned Black Swan record company. Her life as a professional entertainer, however, had begun many years earlier--she was scarcely eleven when she began singing in public in Chicago. She retired from show business in 1954 to become a full-time nurse, and not until she retired from that career in 1977 (except for two albums made in 1961) could she be talked into singing again. In the last couple of years she has been seen and heard a good deal, and her voice is still in great form. The recordings heard on this disc have never been on LP before; in fact, the first three titles, recorded for ARC in 1935, were not released previously in any form. The following six titles were made for Decca in 1939, and the next four, in 1940 for Bluebird. The dates of the last two titles are not known. As these selections show, Alberta Hunter was not only (in fact, not primarily) a blues singer, but was equally comfortable with pop and novelty songs. The singing is mellow and relaxed, the accompaniment unobtrusive, the transfers quite clean. All in all, the album should appear more to jazz than blues enthusiasts.

*ALL OF MY APPOINTED TIME: FORTY YEARS OF A CAPPELLA GOSPEL* (Stash ST-114). Fifteen gospel songs, originally recorded 1936-1976. Selections: Golden Gate Jubilee Quartet: *Standing by the Bedside of a Neighbor, Listen to the Lambs*; Kings of Harmony: *Precious Lord, God Shall Wipe All Tears Away*; Blue Jay Singers: *I'm Bound for Canaan Land, Standing Out on the Highway*; Soul Stirrers: *Well Well Well, I'm Gonna Tell God*; Georgia Peach and the Harmonaires: *Here Am I Do Lord Send Me, Where the Sun Will Never Go Down*; Bessie Griffin: *The Lord Will Make a Way*; The Golden Harps: *Any Stars in My Crown, I'll Make it Somehow*; Marion Williams: *They Led My Lord Away, All of My Appointed Time.* Back jacket liner notes by Anthony Heilbut (1978).

Side One of this sampler is devoted to four male singing groups recorded between 1936 and 1948, catching a capella gospel music at a stage of much greater secularization than could be heard in the 1920s, but still a step or two away from the coeval styles of r&b groups. Side Two features women. Female a capella quartet singing was much rarer than male; women more usually sang with piano or organ accompaniment. The Harmonaires and Golden Harps selections date from 1946 and 1951, respectively; the tracks by Bessie Griffin (1975) and Marion Williams (1976) are solo home recordings; the latter are excellent. Gospel singing is such a complex subject, with musical affiliations with so many different musical styles, that some more general comments in the liner notes would have been useful. The surface noise is noticeable but not excessive -- considering the frequent poor condition of 78s from the 1940s, even when they appear new.

Norm Cohen

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*A MANUAL ON HOW TO PLAY THE 5-STRING BANJO FOR THE COMPLETE IGNORAMUS*, by Wayne Erbsen (New York: Carl Fischer, Inc., 1977), 48 pp., 8.5 x 11", papercovers; \$3.95. A booklet on how to play old-time banjo, with introductory material on the banjo, how to select one, tuning, etc., and several tunes in musical notation as well as tablature. Includes information on current books, records, and periodicals, photographs, and a sound sheet.

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